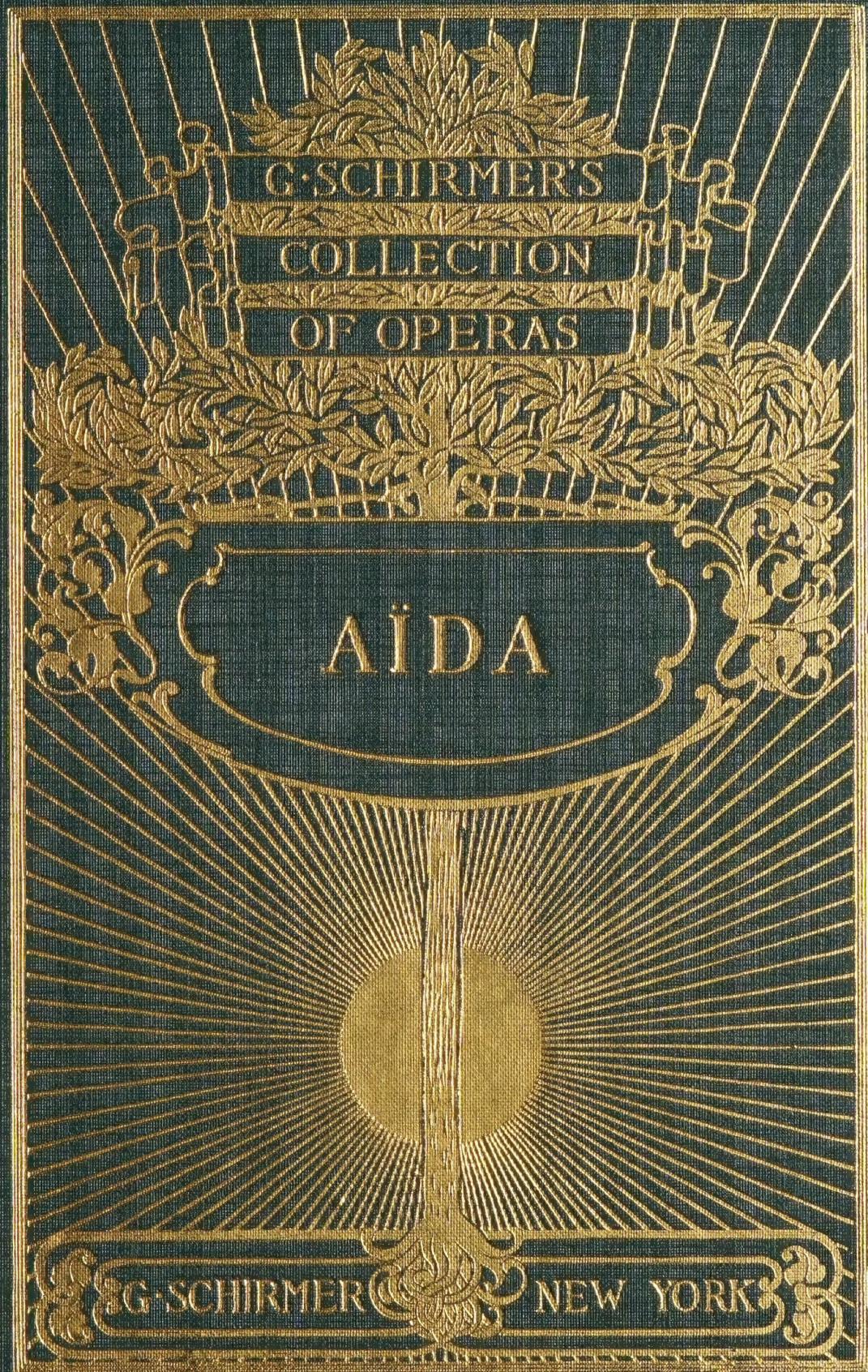


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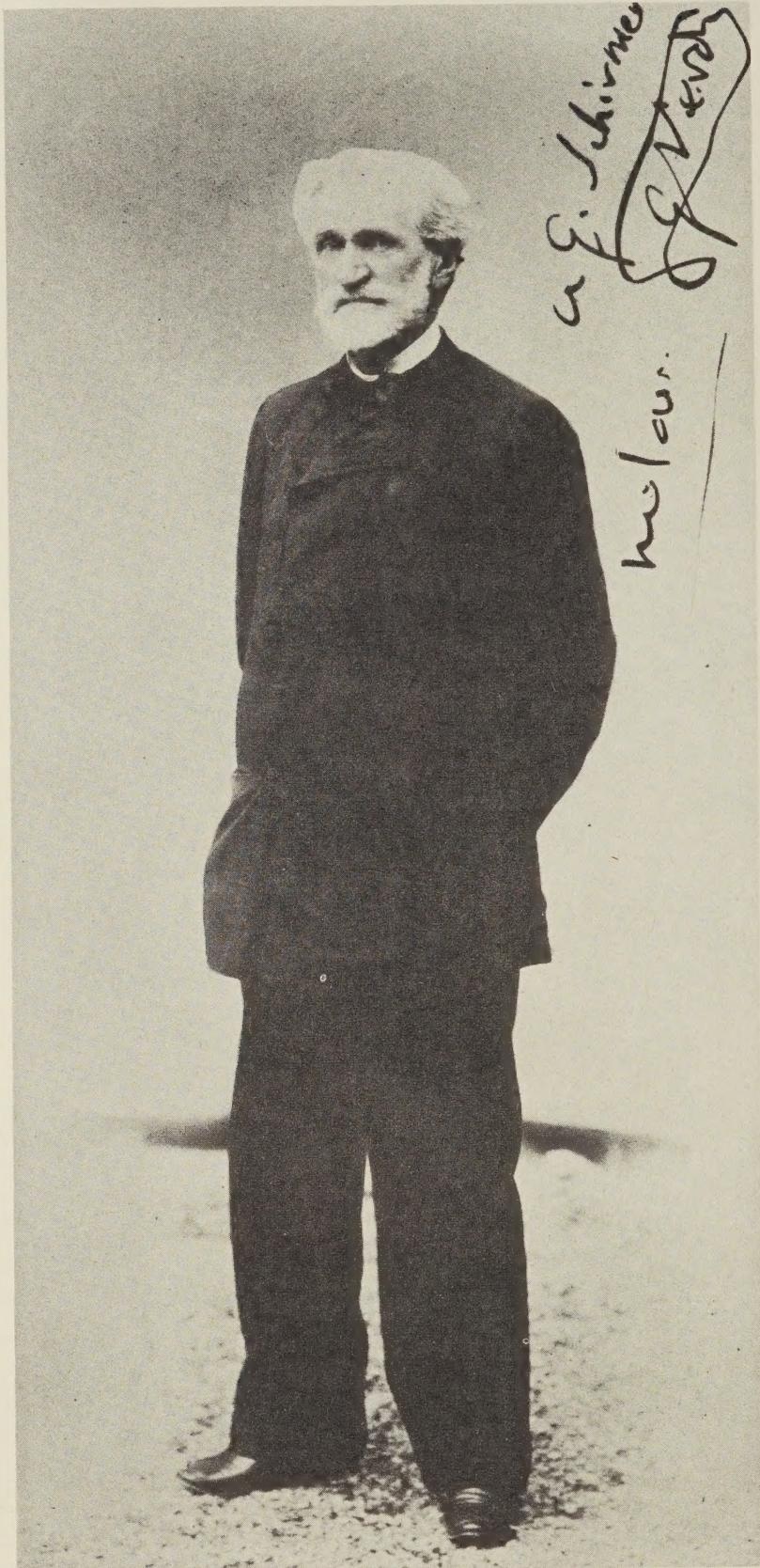






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G. SCHIRMER'S  
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OF  
OPERAS.

AÏDA

Opera in Four Acts

BY

G. VERDI

LIBRETTO BY

A. GHISLANZONI

THE ENGLISH VERSION BY

MRS. G. G. LAURENCE

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY

W. J. HENDERSON

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# AÏDA.

FIRST PERFORMED AT CAIRO, EGYPT, DEC. 24, 1871; AND AT MILAN, FEB. 8, 1872.

## Characters of the Drama,

With the Original Cast as Presented at the first Performances.

	(At Cairo)	(At Milan)
AÏDA . . . . .	Soprano . . . . .	Signora POZZONI . . Signora STOLZ
AMNERIS . . . . .	Mezzo-soprano . .	Signora GROSSI . . Signora WALDMANN
RADAMÈS . . . . .	Tenor . . . . .	Signor MONGINI . . Signor FANCELLI
AMONASRO . . . . .	Baritone . . . . .	Signor STELLER . . Signor PANDOLFINI
RAMPHIS . . . . .	Bass . . . . .	Signor MEDINI . . Signor MAINI
THE KING . . . . .	Bass . . . . .	Signor COSTA . . Signor PAVOLERI
A MESSENGER . . . . .	Tenor . . . . .	Signor BOTTARDI . Signor VISTARINI

Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian Slaves  
and Prisoners, Egyptian Populace, etc.

The scene is in Memphis and Thebes, at the time of the Pharaohs' power.

ACT I.—1. THE KING'S PALACE, AT MEMPHIS; 2. TEMPLE OF VULCAN, AT MEMPHIS.

ACT II.—1. A HALL IN THE APARTMENTS OF AMNERIS; 2. BEFORE A GATE  
OF THE CITY OF THEBES. ACT III.—ON THE BANK OF THE

NILE, WITH TEMPLE OF ISIS. ACT IV.—1. HALL IN THE  
KING'S PALACE; 2. TEMPLE OF VULCAN.

## Aïda.

The importance of Verdi's "Aïda" as a work of musical art can hardly be overestimated. It is as certain as anything in art-history can be, that this production revolutionized modern Italian opera, and that to its influence is due the composition of such works as "Cavalleria Rusticana" and "Pagliacci." In itself, the opera marks the beginning of what has been called Verdi's third period. Commentators on his work are fond of pointing out that his style changed when he wrote "Ernani," something more than half a century ago, and that it wholly altered once again, when he produced "Aïda." The change from his first style to his second is one that can be discerned only by very careful students of his scores, but that from his second to his third was at once patent to the entire world. "Aïda" was acclaimed as a revelation of new and unsuspected powers in the composer of

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"Il Trovatore" and "La Traviata," though careful judges ought to have said that it was the result of old powers wielded with a new purpose. There was no dissent, however, from the general verdict that the "grand old man" of Italian music had given the world a masterpiece, an opera far and away beyond the best works of Rossini, Donizetti and Bellini, brilliant in its opulence of color, gorgeous in its instrumentation, filled in every measure with a splendor of melodic beauty, and throbbing with dramatic passion. From that verdict there has not yet been any dissent, and the only Italian who has rivaled "Aïda" is Verdi himself in his noble "Otello" and his marvelous "Falstaff."

It is frequently asserted that "Aïda" was written for the opening of the new opera house at Cairo, Egypt, built by Ismail Pacha. The error of this statement, however, is established by the fact that the house was opened in 1869. Ismail Pacha had certain lordly ambitions which did him credit. He desired to appear before the civilized world as a munificent patron of the arts, and his earnest desire was to add to the lustre of his new opera house by producing a work based on an Egyptian story. He naturally turned to Verdi, then the reigning operatic master. Verdi was not at first inclined to accept the offer, and he named as his price a figure so high that he thought it would frighten the Khedive. However, his terms were promptly accepted, and gradually Verdi came to view with interest, and at length with enthusiasm, the opportunities for high coloring and brilliant effects offered by the location of the action in Egypt. The Khedive confided to Mariette Bey, the eminent French Egyptologist, the task of finding a story suitable for operatic treatment and likely to appeal to Verdi. The Bey had found in his studies of ancient Egyptian history an incident from which he developed the original plan of the libretto of "Aïda." This plan was transferred to M. Camille du Locle, who wrote the recitative and lyrics in French prose. His work was done at Verdi's home, at Busseto, Italy, and profited much by the composer's practical advice. Indeed, Verdi did much toward the preparation of his own libretto, and the double stage in the last act, showing Radamès and Aïda dying in the tomb under the temple in which Amneris is bowed in grief, is entirely his. Signor Ghislanzoni translated the French prose into Italian verse, and when the music had been completed, the Italian was translated into French verse for use on the operatic stage of France.

Verdi set to work at once. Meanwhile the Khedive had decided that he would like to have the composer go to Egypt to conduct the first performance. Verdi's price for writing the opera was \$20,000, and \$30,000 if he went to Egypt. But at the end, his horror of the ocean—he had once gone to London and suffered from sea-sickness—overcame him, and he refused to go at any price. The original plan was to produce the opera toward the close of 1870, and for that purpose the scenery was painted in Paris. But the Franco-Prussian war broke out, and the scenery was a prisoner. Verdi, during the year's postponement, was not idle. He made some important improvements in the score. He cut out a chorus in Palestrina style, and substituted a chorus and a romanza for "Aïda." He had come to the wise conclusion, that the Palestrina style would be incongruous in an Egyptian

opera. The opera was produced on December 24, 1871. The conductor was Signor Bottesini, the famous double-bass player, and the cast was as given above. The audience was a strange mixture of Europeans and Orientals. Filippi, the Italian critic, wrote :

"The Arabians, even the rich, do not love our shows; they prefer the mewings of their tunes, the monotonous beatings of their drums, to all the melodies of the past, present, and future. It is a true miracle to see a turban in a theatre of Cairo. Sunday evening the opera house was crowded before the curtain rose. Many of the boxes were filled with women, who neither chattered nor rustled their robes. There was beauty, and there was intelligence, especially among the Greeks and the strangers of rank, who abound in Cairo. For truth's sake, I must add that, by the side of the most beautiful and the most richly dressed, were Coptic and Jewish faces, with strange head-dresses, impossible costumes, a howling of colors,—no one could deliberately have invented worse. The women of the harem could not be seen. They were in the first three boxes on the right, in the second gallery. Thick white muslin hid their faces from prying glances."

The success of the opera was most emphatic. A chorus of praise rang through Europe, and the genius of Verdi was acclaimed in glowing terms. "Aïda" was next given at La Scala, Milan, February 8, 1872. It was given in Paris on April 22, 1876, with Mme. Stolz, Mlle. Waldmann, Signor Masini, Signor Pandolfini, Signor Medini, and M. Edouard de Reszké in the cast. The first performance in America was given at the Academy of Music, New York, on November 26, 1873, with the following great cast: Aïda, Octavia Torriani; Amneris, Annie Louise Cary; Radamès, Signor Italo Campanini; Amonasro, M. Victor Maurel; Ramphis, Signor Nannetti; King, Signor Scolara.

The story of "Aïda" is supposed to belong to the time of the Pharaohs, and its action is located at Memphis and Thebes. The first act begins in the King's palace in the former city. The High Priest, Ramphis, tells Radamès that the Ethiopians are marching against Egypt and that the goddess Isis has named the leader of the defending army. Radamès, left alone, declares how happy he would be could he lead the army to victory and return to lay his laurels at the feet of Amneris's slave, Aïda, whom he loves. Amneris and Aïda join him. Amneris loves him, and from his demeanor and that of Aïda she suspects the truth. She swears to avenge herself if her suspicion proves correct. The King and his court enter, and presently a messenger comes to announce that it is Amonasro who is leading the invaders. Amonasro is Aïda's father, but she alone knows this. The King declares that Isis has chosen Radamès to lead the Egyptian army, and directs him to go to the temple of Ftha (Ptah) to receive the consecrated arms. The scene concludes with a martial ensemble. The second scene takes place in the temple, where the priests invoke Ftha and the priestesses dance the sacred dance. Radamès receives the arms, and departs upon his mission.

The second act opens in the apartments of Amneris at Thebes. Amneris bewails the absence of Radamès, and her slaves vainly try to console her. Aïda enters, and Amneris, to test her, says that news has come of the death of Radamès.

Aïda's grief betrays her love, and Amneris threatens her with destruction. The second scene shows a great square, into which the triumphal army marches with Radamès glorified as a conqueror. He brings with him a number of Ethiopian prisoners, among them Amonasro, who is not known to be the king. Aïda rushes to her father's arms, and joins him in begging for the lives of the prisoners. Radamès, seeing Aïda's grief, joins in the prayer, which Amneris and the priests oppose. The King releases all the prisoners save Amonasro, who is to remain as a slave with Aïda. Then, to the joy of Amneris, and the horror of Radamès and Aïda, the King bestows his daughter's hand on Radamès.

The third act takes place on the Nile's bank before the temple of Isis, whither Amneris, on the eve of marriage, has gone to pray. Aïda has made an appointment to meet Radamès near the temple, and while she waits for him she bewails her separation from her native land. She is surprised by her father, who has discovered her love for Radamès, and orders her to induce the young man to reveal the plans of the Egyptians. Aïda at first refuses, but after an outburst of savage wrath on the part of her father, she consents. Radamès arrives. Amonasro conceals himself. Aïda tries to lure Radamès to flight with her. He yields, and discloses the Egyptian plans. Amonasro appears, announces that he has overheard, and that he is the king of Ethiopia. Amneris comes out of the temple in time to overhear some of the dialogue. Amonasro rushes upon her with his knife. Radamès interferes and forces Amonasro and Aïda to fly, while he remains and surrenders himself to Ramphis.

The fourth act opens in a chamber adjoining the court in which Radamès is to be tried. Radamès is brought in for trial, and is met by Amneris. She beseeches him to abandon Aïda, and promises that she will intercede for him if he will do so. He refuses. She tells him that Amonasro has been killed and that Aïda has fled. Still he refuses, and Amneris bitterly repents the outcome of her own jealousy. The priests lead Radamès to trial. Amneris, in an agony of grief, hears them accuse him, while he submits in silence to condemnation. They return with their prisoner, and as they pass out Amneris curses them. The second scene shows the temple and the vault beneath it. Radamès, shut in the vault, breathes a prayer that Aïda may never know his fate. But Aïda, who has already found her way to the vault and awaited him there, comes forward. They embrace one another, while above the priestesses sing their chant. Aïda dies in the arms of Radamès, while Amneris, garbed in mourning robe, enters the temple and sinks prostrate in despair upon the huge stone that closes the vault.

This is an admirable story for operatic treatment. It presents an effective sequence of the grand emotions—love, joy, hatred, jealousy, despair and rage, all of which are susceptible of adequate musical expression. It offers a fine variety of action and scenery, and excellent opportunity for spectacular display. The glitter and pomp of the triumphal procession at the close of the second act make a strong and impressive contrast with the subdued glory of the moonlight night on the banks of the Nile in the third act. Indeed, there are few operas in which the scenic surroundings, the action and the emotions are so completely in accord, and it is partly owing to this that Verdi was able to make his music a puissant element in a

powerful organization. As for the music, it is difficult to speak of it without appearing to indulge in extravagant praise. It is so rich in melody and harmony, so closely wedded in expressive power to the meaning of the text and so broadly dramatic in all its aspects, that it claims a place among the most striking art-products of our time. The glitter of theatrical tinsel offends finer taste here and there, but, as a whole, "Aïda" is without doubt a masterpiece.

It is an opera from which one can easily select "gems," but closer study will convince the music-lover that it is a necklace of equally fine jewels. The opening recitation of Ramphis and Radamès, by its melodious character and the strong coloring of its accompaniment, invites one to enter at once the enchanted domain of the ancient East. The first aria of Radamès, "Celeste Aïda," is full of character and tenderness, and in the ensuing trio the note of tragic portent is firmly sounded. The martial finale makes the first scene a sort of prologue to the opera, summing up, as it does with its pomp of war, the opening chapter of love, jealousy, ambition and defiance. All the passions of the drama make their appearance in elementary form in the first scene, and give us a foretaste of what is to come. The dance and song of the priestesses in the temple of Ftha are weirdly Oriental in character, and the invocation is broad and dignified. The opening of the scene in the chamber of Amneris is luxurious in color and feeling, while the duet between the princess and her slave is full of passion. The finale of the act, the triumphal procession and the plea for the prisoners, is dazzling in its splendor.

But Verdi reaches his climax in the Nile scene. In all Italian opera there is no finer example of the true aria than Aïda's "O patria mia." It is eloquent in its expressive power, beautiful in its pure melody, perfect in form, and subtly forceful in its harmonization. The subsequent duet for Aïda and Amonasro is a superb piece of writing, while the duet for Aïda and Amneris, though it falls somewhat more into the habit of theatrical diction, especially in its *ad captandum* close, has nevertheless the power of a warm mood-picture. The remainder of the opera is less effective with the general audience, but it is all good music and beautiful.

Those who are familiar with Verdi's earlier works, such as "La Traviata" and "Il Trovatore," while they may detect in "Aïda" occasional reminiscences of them, cannot fail to perceive the great change in the master's style. In "Aïda" he has abandoned the elementary dance-rhythms, the antique melodic formulæ, the bald and empty passages of recitative between the set numbers, and the cheap and noisy instrumentation. The rhythms are broader and more scholarly; the melody is fresh, original and diversified in character; the harmony is immensely rich and expressive, and the instrumentation glows with Oriental warmth of color. The critics who went to Cairo in 1871 declared that Verdi, the Italian Verdi of the honey-tuned Neapolitan school of composers, had been inoculated with the virus of Wagnerism. It would have been strange, indeed, if Verdi had not discerned the general trend of operatic art under the stimulus of Wagner's proclamations; but although he arose and girded himself to step to the place rightly his in the van of progress, he made no sacrifices of his own individuality.

Verdi remained in "Aïda" as truly an Italian composer as he was in "Rigo-

letto." His melody was purely Italian in its technical character and its adherence to the fundamental forms of its school. He continued to employ the set forms, the aria, duet, trio, etc., but he molded them on broader lines and infused into them a truer dramatic utterance. He remodeled his instrumentation so as to add to his operatic canvas all the colors of the modern orchestral palette. In a word, he showed how a man of genius could vitalize the shopworn apparatus of Italian grand opera, just as Mozart had done nearly a century earlier in his "Don Giovanni." In his earlier works Verdi demonstrated that he possessed immense vigor, abundant melodic invention, and inexhaustible resourcefulness. But he was working on the lines of tradition, and the traditions of the Neapolitan school, founded by Alessandro Scarlatti, father of the operatic aria, and maintained by Rossini, Donizetti and Bellini, demanded tunefulness for its own sake without regard to the spirit of the text. It was when Verdi threw overboard the traditions of this school and adapted its methods, after modernizing them, to the legitimate business of dramatic expression, that he produced "Aïda," a work which ought to live among the masterpieces of our era.

Some critics have affected to discover "leading motives" of the Wagnerian kind in "Aïda," but such critics do not understand the nature of the Wagner system. Verdi does use a melodic phrase to indicate the personality of Aïda, but it is employed chiefly to herald her entrance. Other commentators have pointed to his instrumentation as an evidence that he had succumbed to the influence of Wagner. But in "Aïda" Verdi for the first time in his career made a deliberate attempt at local color. Some writers have pointed out what they believed to be Oriental themes in his music. Whether he adapted extant themes to his purpose or not is a matter of small import. The main point is that he employed a scheme of harmony and instrumental color which keeps the Oriental locale of the opera constantly in the hearer's mind. The music of "Aïda" is fitted not only to the emotions of the drama, but to the scene of action, and that, too, without any clap-trap obtrusiveness.

The career of Verdi is an epitome of the history of Italian opera in his time, for he has been the leader of his school. His followers number all the members of what has been called the young Italian school. Its one product has been the condensed opera, such as "Pagliacci." The one-act operas of Mascagni and Leoncavallo employ every item of Verdi's apparatus as found in "Aïda." The single new element is the condensation. Verdi has been the model and the despair of these younger men. Whosoever desires to know the Italian opera of our time at its best, should study the scores of Verdi's last three operas, "Aïda," "Otello" and "Falstaff." But of these three, the first is the only one that preserves the forms of the older school, and hence it is to-day and must remain for all time the noblest example of Italian opera as established by its most admirable exponents.

W. J. HENDERSON.

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# A İ D A.

Opera in Four Acts  
by  
**G. VERDI.**

## Prelude.

Andante mosso. ( $\text{♩} = 76$ )

Piano.

The musical score consists of five systems of piano music. System 1 starts with a dynamic of *pp*. System 2 follows with a dynamic of *ppp*. System 3 features a dynamic of *cresc.* System 4 has a dynamic of *p*. System 5 concludes with a dynamic of *p* and a fermata over the bass clef, with an asterisk (\*) at the end.

A musical score for piano, consisting of five staves of music. The key signature is A major (three sharps). The dynamics and performance instructions include:

- Staff 1: *ppp*, *ppp m.d.*
- Staff 2: *pp*, *cresc.*
- Staff 3: *ff*
- Staff 4: *dolciss.*, *ppp*
- Staff 5: *b8*, *dolce*

mf

*incalzando e cresc.*

*cresc. molto*

*fff*

*dim.*

*ppp*

*pppp*

*morendo*

*8*

This page contains five staves of musical notation for piano. The music is in common time and consists of measures 3 through 8. Measure 3 starts with a dynamic of *mf*. The right hand has sixteenth-note patterns with slurs and grace notes, while the left hand provides harmonic support. Measure 4 begins with *incalzando e cresc.* The right hand continues its sixteenth-note patterns, and the left hand adds eighth-note chords. Measure 5 starts with *cresc. molto*, followed by a dynamic of *fff* and a measure of *dim.* The right hand uses grace notes and sixteenth-note patterns, and the left hand provides harmonic support. Measure 6 starts with *ppp*. Measures 7 and 8 continue with sixteenth-note patterns and grace notes, with the left hand providing harmonic support. Measure 8 concludes with a dynamic of *8*.

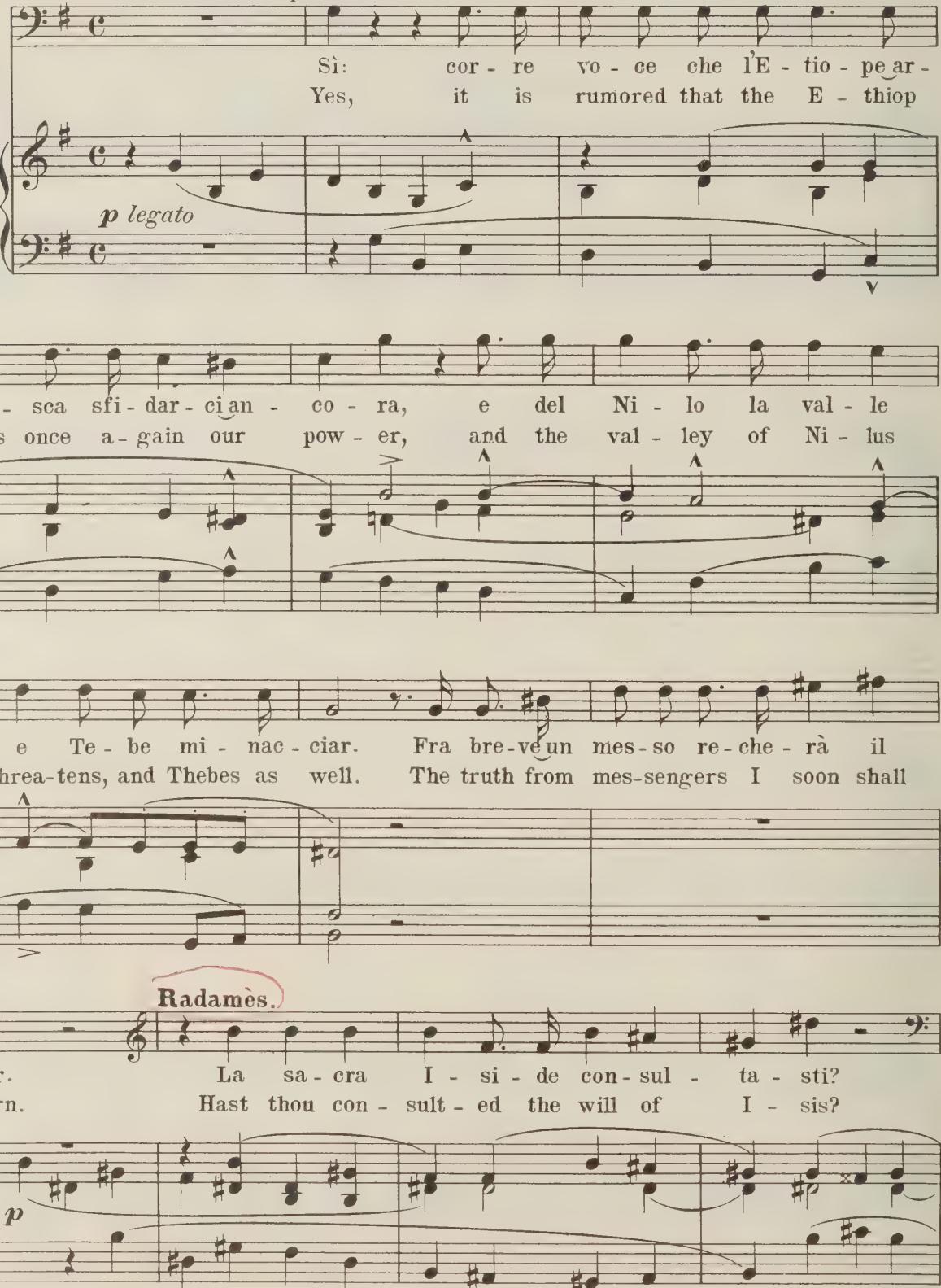
## Act I.

## Introduction.

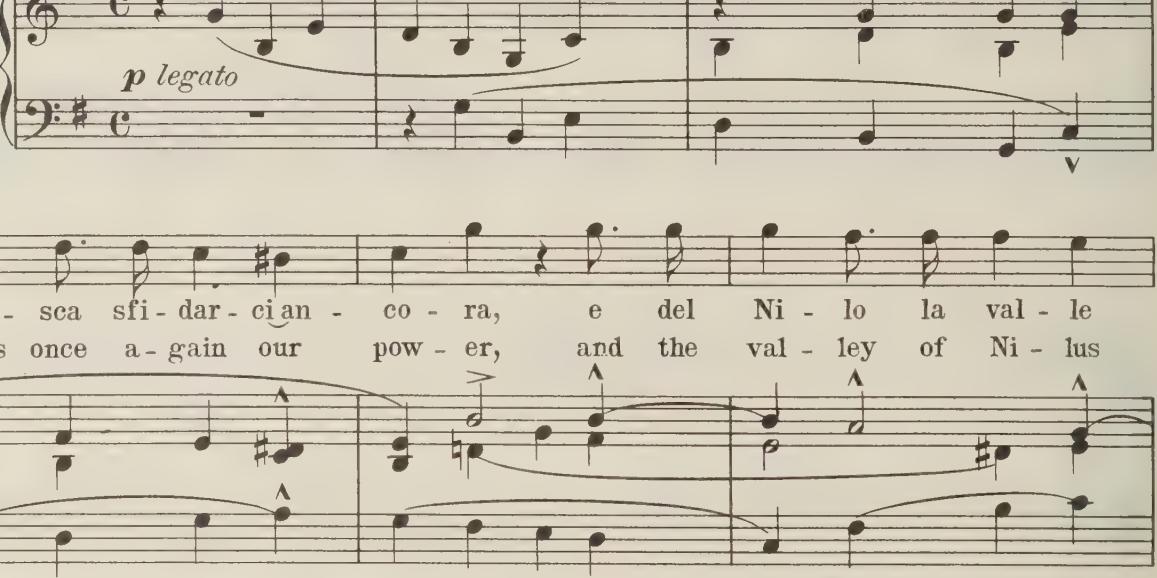
*SCEVE I.* Hall in the palace of the King at Memphis. To the right and left, a colonnade with statues and flowering shrubs. At the back a grand gate, from which may be seen the temples and palaces of Memphis, and the Pyramids.

Allegro assai moderato. ( $\text{♩} = 92$ )

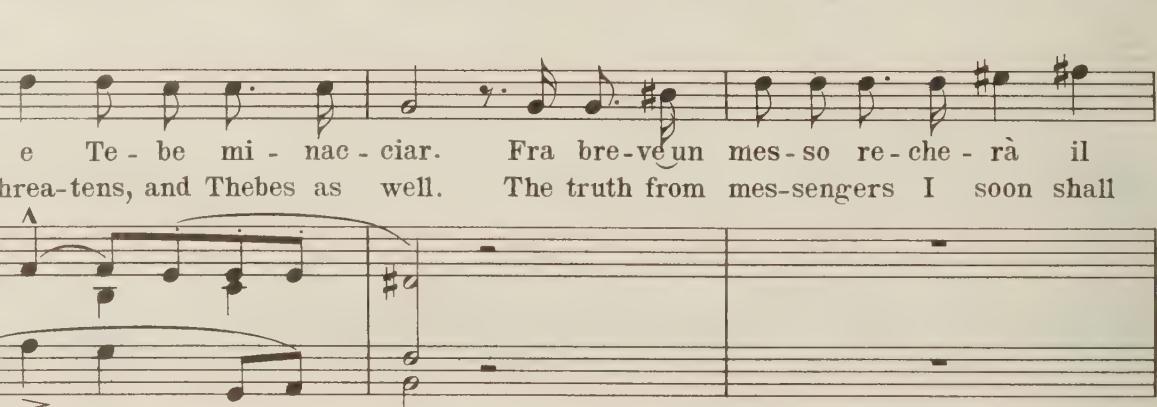
(Radamès and Ramphis in consultation.)

Ramphis. 

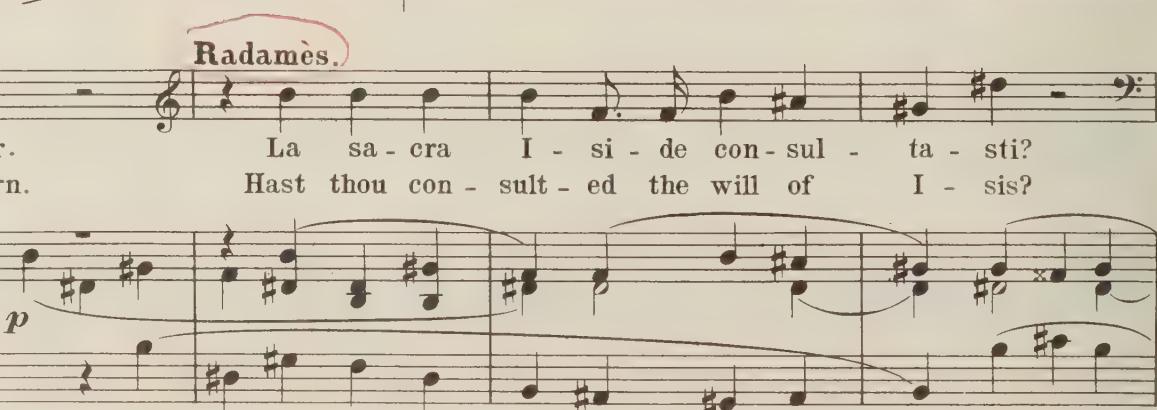
Si: cor - re vo - ce che l'E - tio - pe ar -  
Yes, it is rumored that the E - thiop

Piano. 

di - sca sfi - dar - ci an - co - ra, e del Ni - lo la val - le  
dares once a - gain our pow - er, and the val - ley of Ni - lus



e Te - be mi - nac - ciar. Fra bre - ve un mes - so re - che - rà il  
threa - tens, and Thebes as well. The truth from mes - singers I soon shall

**Radamès.** 

ver. La sa - cra I - si - de con - sul - ta - sti?  
learn. Hast thou con - sult - ed the will of I - sis?

Ramphis.

El - la ha no - ma - to del l'E - gi - zie fa - lan - gil con - dot -  
She hath de - clar - ed who of E - gypt's re - noun - ed ar - mies

Radames.

Oh lui fe - li - ce!  
Oh hap - py mor - tal!

Ramphis.

tier su - pre - mo.  
shall be - lead - er.

Ramphis.

(Looking significantly at Radamès.)

Gio - va - ne e pro - de è des - so.  
Young . in years is he, and dauntless.

O - ra, del Nu - me re - co i de - cre - ti al  
The dread com - mand - ment I to the King shall

(exit.)

Re.  
take.

dim. sempre

morendo

## Romancé.

Recitative.

Radamès.

Se quel guerrier io fos-si! se il mio so-gno si av-ve-ras-se!  
What if 'tis I am chosen, and my dream be now ac-complish'd!

Piano.

Allegro vivo. ( $\text{♩} = 126$ )*con entusiasmo*

Un e-ser-ci-to di  
Of a glorious ar-my

pro-di da me gui-da-to —  
I — the cho-sen lea-der,

e la vit-  
mine glorious

to - ria —  
vict'-ry,

eil plau - so di Men - fi tut - ta!  
by Mem - phis re-ceiv'd in tri - umph!

E a te, mia dol-ce A - i - da, tor - nar di lau - ri  
To thee re-turn'd, A - i - da, my brow entwin'd with

cin - to - dir - ti: per te ho pu - gna - to, per te ho  
 lau - rel: tell thee, for thee I bat - tled, for thee I

vin - to! conquer'd!

*ff*

*pp*

Andantino. (♩ = 116.)  
con espress.

Ce - le - ste A - i - da, for - ma di -  
 Heav'n - ly A - i - da, beau - ty re -  
*m.s.*

*L. ad.*

vi - na, mi - sti - co ser - to di lu - ce e  
 splen - dent, Ra - di - ant flow - er *dolce* bloom - ing and  
*24*

*m.s.*

*L. ad.*

fior,  
 bright;  
 del mio pen-  
 Queen - ly thou  
 8

*animando un poco*

brez - ze del pa - trio suol:  
air of thy na - tive land,

un re - gal ser - to sul crin po -  
Round thy fair brow a di - a - dem

*ten.**m.d.**con entusiasmo*

sar - ti, er - ger - tiun tro - no vi - ci - no al  
fold - ing, Thine were a throne by the sun to

*col canto*

sol, ah! Ce le - ste A -  
stand, ah! Heav'n ly A -

*p leggerissime**espress.*

i - da, for - ma di - vi - na,  
i - da, beau - ty re - splen - dent,

mi - sti - co rag - gio di lu - ce e  
Ra - di - ant flow - er, bloom - ing and

fior, del mio pen - sie - ro  
bright, Queen ly - thou reign - est

**p**

tu sei re - gi - na, tu di mia  
o'er me trans - cen - dent, Bath - ing my

vi - ta sei lo splen - dor.  
spir - it in beau - ty's light.

**p**

*parlante ppp*

Il tuo bel cie - lo vor-rei ri - dar - ti, le dol - ci brez - ze del pa-trio  
 Would that, thy bright skies once more be-hold-ing, Breathing the airs of thy na-tive

*ancora p**animando*

suol; un re - gal ser - to sul crin po - sar - ti, er - ger-tiun  
 land, Round thy fair brow a di - a - dem fold - ing, Thine were a

tro - no vi - ci-noal sol, un tro - no vi - ci-noal  
 throne by the sun - to stand, a throne by the sun to

*pp leggermente**morendo*

sol, un tro - no vi - ci-noal sol.  
 stand, a throne by the sun to stand.

*allarg. e morendo*

## Duet.

Amneris and Radamès.

## Terzet.

Aïda, Amneris &amp; Radamès.

Allegro assai moderato. ( $\text{♩} = 92$ )

Amneris.

Piano.

stent.

spet-to tan - ta lu - ce di gau - dio in te de-stas - se!  
presence could have pow - er to kin-dle in \_\_\_ thee such rap - ture!

*pp*

## Radamès. Recit.

Allegro. ( $\text{d} = 100$ )

D'un so-gno av-ven- tu - ro-so si be-a-va il mio co - - re.  
A dream of proud am - bi-tion in my heart I was nurs - - ing:

Recit.

Recit.

Og - gi, la Di-va proffer-se il no - me del guer - rier che al cam - po le schie-re e -  
I - sis this day has declar'd by name the warrior - chief ap - point-ed to lead to

gi - zie con - dur - rà - Ah! s'io fos-si a tal o - nor pre -  
bat - tle E - gypt's host! Ah! for this hon-or, say, what if I were

Andante mosso ( $\text{d} = 84$ )

*Amneris.* *grazioso*

scel-to - cho-sen?  
Né un al-tro so-gno ma -  
Has not an-oth-er vi -

*a tempo*  
*p dolciss.*

*rall.*

Più lento ( $\text{d} = 66$ )  
*con espansione*

i più gen-til, più so-a-ve, al co-re ti par-lo? Non hai tu in  
sion, one more sweet, more en-chanting, found fa-vor in your heart? Hast thou in

*col canto*

(sotto voce)

*Radamès.* *(aside)*

Men - fi de-si - de - riü\_ spe - ran - ze? I - o! (quale in -  
Mem - phis no at - trac - tion more charming? II! (fa - tal

*dim.* *ppp* *ppp*

Allegro agitato e presto. ( $\text{d} = 132$ )

chies-ta!) question! (Forse - (Has she - lar-ca - no a -  
the se - cret

*pp*

mo - re  
yearning

seco - pri  
Di - vin'd

che m'ar - de in  
with - in me

Amneris. (aside)

co - re\_)  
burning?)

(Oh guai!  
(Ah me!

seun al - tro a -  
my love if

mo - re  
spurning

ar - des - sea - lu - i nel  
His heart to an - oth - er were

Radames.

co - re!)  
turning!)

Del - la sua schia·va il no-me  
Have then mine eyes be-tray'd me,

mi les - se nel pen -  
And told A - i - da's

*f*

## Amneris.

Guai se il mi - o sguar - do pe - ne-tra que - sto fa-tal mi-  
 Woe if hope should false have play'd me, And all in vain my

sier!  
 name!

ster! gua - i se il mi - o sguar - do pe - ne-tra que - sto fa - tal mi-  
 flame! Ah, woe if hope should false have play'd me, And all in vain my

For - se mi les - se nel pen -  
 Have then mine eyes told A - i - da's

*f*

ster! gua - i se il mi - o sguar - do pe - ne-tra que - sto fa - tal mi-  
 flame! Ah, woe if hope should false have play'd me, And all in vain my

ster!  
 name?

For - se mi les - se, mi les - se nel pen -  
 Have then mine eyes told, yes, told A - i - da's

*f*

*p*

ster! oh! gua-i, oh! gua-i, oh, gua-i!)  
flame! ah! woe,— ah! woe,— ah! woe!—

sier, mi les - se nel — pen - sier!)  
name, have told — A - i — da's name!

*p* *rall.*

Andante mosso. (♩ = 76.)

(enter Aïda)

*p dolce espress.*

*pp*

*Radamès.*  
(seeing Aïda)

*Amneris.*  
(aside)

(watching)

Des - sa!  
She here!

(Ei si tur - ba -  
(He is troubled -

e  
Ah,

qua - le  
what a

Allegro. Tempo I.

sguar - do ri-vol - se a lei!  
gaze doth he turn on her!

A - i-da!—  
A - i-da!—

*dolce*

*p cresc.*

a me ri - va - le! for - - - - - se sa -  
Have I a ri - val? Can \_\_\_\_\_ it be

Andante mosso. (♩=76.)

(turning to Aïda.) *con grazia*

ria co - stei?) Vie - ni, o di - let-ta, appress-sa - ti -  
she her - self?) Come hith - er, thou I dear - ly prize -

schia - va non sei nè an - cel - la qui do - ve in dol - ce fa - sci - no  
Slave art thou none, nor me - nial; Here have I made by fond-est ties

io ti chia - mai so - rel - la. Pian - gi? del - le tue  
Sis - ter a name more ge - nial. Weep'st thou? Oh tell me

*p*

*pp*

Aïda.

Più mosso.

Ohimè! di guerra  
A-las! the cry of

la - cri-me sve-lail se - gre - to, — sve - lail se - gre-to a me.  
where-fore thou ev - er art mourning, where-fore thy tears now flow.

Più mosso. (♩=112.)

fre - mere l'a - tro - ce gri - dijo sen - to - Per l'in - fe - li - ce  
war I hear, Vast hosts I see as - sem - ble - There-fore the coun - try's

Amneris.

pa - tri-a, per me, per voi pa - ven - to. Fa - vel - lijl ver? nè  
fate I fear, For me, for all I trem - ble. And art thou sure no

rall.

pp

(Aïda casts down her eyes and tries to hide her emotion.) Allegro come prima.

s'a - gi - ta più gra - ve cu - rai n te?  
deep-er woe now bids thy tears to flow?

**Amneris.** (aside, regarding Aïda.)

*con voce cupa*

(Trema!  
(Tremble!

o re - a schiava!  
oh thou base vassal!

**Radames.** (aside, regarding Amneris.)

(Nel  
(Her

vol - - - - - to a lei ba - le - na -  
glance with an - ger flashing -

trema,  
tremble,

rea schia - va, trema,  
base vas - sal, tremble,

lo sde - gnqed il so -  
Proclaims our love sus -

ch'io                    nel tu - o cor di-scen-da!  
 Lest,                    thy se - cret stain de-tect-ed,

spet - to  
pect - ed

guai se l'ar-ca - no af -  
Woe! if my hopes all

Tre - ma che il ver - m'ap -  
All in vain thou wouldst dis -

fet - to                a noi leg-ges - se in co - re!  
 dash-ing                She mar the plans I've laid!

Aïda.

(Aside.) Cantabile.

(Ah!)

(No!)

pren - da quel pian - toe quel ros - sor!  
 sem - ble, By tear and blush be - trayed!

guai                    se leg - ges - - - se in cor!            Nel vol - to a  
 Woe                    if she mar                                my plans!            Her glanc - es with

Cantabile.



me il cor, il cor sol - tan - to;  
on my heart, my heart de - ject - ed,

scen - - da.  
tect - - ed.

ah  
Thou

ed il so - spet - to.  
our love sus-pect - ed.

quel - - - - lo  
I \_\_\_\_\_ wept

tre - ma cheil ver,  
wouldst all in vain,

ah  
thou

guae se l'ar - ca - no af - fet - to,  
Woe, if my hopes all dash-ing,

ch'io ——— ver - - - so è pian ———  
 that ——— love thus was doom ———  
 tre - ma cheil ver  
 wouldst all in vain m'ap-  
 dis-

guai se far - ca - no af-fet - to —  
 Woe, if my hopes all dashing —

to, è ——— pian ———  
 ing, was ——— doom ———  
 pren - da, ah tre -  
 sem - ble, yes, thou —

a noi leg-gesse in cor!  
 She mar the plans I've laid!

to, pian to di sven  
ing, doom - ing to woe  
ma che il ver m'ap pren da quel  
wouldst all in vain dis sem ble, by  
guai se l'ar ca no af fet to a  
Ah woe! if my hopes all dash ing She

- tu ra - - - - to a mor!  
- a hap - - - less maid!

pian - to e quel ros - sor! ah  
tear and by blush be - trayed! ah

noi leg - ges - se, leg - ges - se in cor!  
mar the - plans, mar the - plans I've laid!

ah! \_\_\_\_\_ è pian - -  
 wept! \_\_\_\_\_ that love

tre - ma cheil ver,  
 trem - ble, was - sal base,

ah tre -  
 Lest thy \_\_\_\_\_

guai se l'ar - ca - no af - fet  
 Woe if my hopes all dash - -

to, pian - - to di sven - -  
 was doom - - ing to .woe \_\_\_\_\_

ma - che il ver - m'ap - pren - da quel  
 se - cret - be - de - tect - ed, By

to, guai se - l'ar - ca - no af - fet - to a  
 ing, ah me, if - my - hopes dash - ing She

D

- tu - ra - - - - to a - mor!  
 a hap - - - less maid!  
 pian - to e quel  
 tear and by blush ros - sor! tre -  
 tray'd! thy  
 noi leg - ges - se, leg - ges - se in cor!  
 mar the plans, mar the plans I've laid!

pian - - - - to  
 doom - - - - ing

ma che il ver m'ap - pren - da quel pian - to, quel  
 se - cret be de - - tect - ed, By tear and

ah guai sea noi leg - - ges - se in cor! oh guai sea  
 Woe, if she mar the plans I have laid! Woe, if she

di sven-tu - ra - - to a - mor, è \_\_\_\_\_ pian - to di \_\_\_\_\_  
 to woe a hap - less maid, was \_\_\_\_\_ dooming to \_\_\_\_\_

pian - to e quel ros - sor, tre - ma o schia - va,  
 blush, and blush be - trayed! Trem - ble, vas - sal,

no - i leg - ges - se in cor, oh guai a no-i - oh  
 mar the plans I have laid, ah, woe if she should

*f*

*ff*

sventu - ra - - - - - - - - - to a - mor!)  
 woe a hap - - - - - - - - less maid!)

tre - ma o schia - - - - - - - - - va, ah! trem - - - - - ma.)  
 trem - ble, vas - - - - - sal, ah! trem - - - - - ble.)

*ff*

guai, guai se a noi leg - ges - - - - se in cor!)  
 mar, mar, should mar the plans I've laid!)

*ff*

### Scene and Concerted Piece.

(The King, preceded by his guards and followed by Ramphis, his Ministers, Priests, Captains, etc., etc.; an officer of the Palace, and afterwards a messenger.)

Allegro sostenuto. (♩ = 116.)

Piano.

#### The King.

Al-ta eagion va - duna,o fi - di E - gizii, al vostro Re d'in - tor - no.  
Mighty the cause that summons round their King the faithful sons of E - gypt.

pp stacc.

Dai con-fin d'E - tiò - piayn Mes - sag - gie - ro dian - zi giun - ge - a.  
From the E - thiop's land a mes - sen - ger this mo-ment has reachd us.

Gra - vi no - vel - leei re - ca -  
Ti - dings of im - port brings he -

Vi piac - ciau - dir - lo -  
Be pleas'd to hear him.

(to an officer.) Piu lento. ( $\text{♩} = 80$ )

Il Mes-sag-gier s'a - van-zi!  
Now let the man come forward!

*ppp*

*ppp con espress.*

Messenger.

Il sa - cro suo - lo del - l'E - git - to èin - va - so dai bar - ba - ri E -  
The sa - cred lim - its of E - gyp - tian soil are by E - thiops in -

*incalz. a poco a poco*

tio - pi - i no-stri cam - pi fur de - va - sta - ti - ar - se le  
vad-ed. Our fer-tile fields lie all de - vas - tat - ed - de - stroy'd our

*f incalz. a poco a poco*

mes - si — e bal - di del - la fa - cil vit - to - ria, i pre - da -  
 har - vest — Embolden'd by so ea - sy a con - quest, the plun - d'ring

**Radamès.** Allegro.

**Messenger.**

to - ri già marcia - no su Te - be -  
 horde on the Cap - i - tal are marching -

**The King.**

**Ramphis.**

**TENOR.**

**Chorus of Priests.**

**BASS.**

**TENOR.**

**Chorus of Ministers  
and Captains.**

**BASS.**

Ed o - san tan - to!  
 Presumptuous daring!

Un guerrie - roin - do -  
 They are led by a

Ed o - san tan - to!  
 Presumptuous daring!

Ed o - san tan - to!  
 Presumptuous daring!

Ed o - san tan - to!  
 Presumptuous daring!

Ed o - san tan - to!  
 Presumptuous daring!

Ed o - san tan - to!  
 Presumptuous daring!

Allegro. (♩ = 138.)

Aïda.

(aside)

Radamès.

(Mio  
My)

Messenger.

Il Re!  
The King!

ma - bi - le, fe - ro - ce, li con - du - ce, A-mo - na - sro.  
 war - rior, un-dau-nted, nev - er con-quer'd: A-mo - na - sro.

The King.

Il Re!  
The King!

Ramphis.

Il Re!  
The King!Il Re!  
The King!Il Re!  
The King!Il Re!  
The King!Il Re!  
The King!

Aïda.

pa - dre!)  
 fa - ther!)

Messenger.

Già Te-beèin ar-mi e dal - le cen - to por - te sul bar - baro in - va -  
 All Thebes has ris-en, and from her hundred portals has pour'd on the in -

so - re \_\_\_\_ pro - rom - pe - rà, guer - ra re - can - doe  
 vad - er \_\_\_\_ a tor - rent fierce, fraught with re - lent - less  
 mor - te.  
 car - nage.

**The King.**

Si: guer - ra e mor - teil no - stro gri - do  
 Ay, death and bat - tle be our ral - lying

**Radamès.**

**The King.**

Guerra!  
Bat-tle!

si-a!  
cry!

**Ramphis.**

Guerra!  
Bat-tle!

**TENOR.**

guerra!  
bat-tle!

**Chorus of Priests**

Guerra!  
Bat-tle!

**BASS.**

guerra!  
bat-tle!

**TENOR.**

guerra!  
bat-tle!

**Chorus of Ministers and Captains.**

Guerra! guerra!  
Bat-tle! bat-tle!

**BASS.**

Guerra! guerra!  
Bat-tle! bat-tle!

cresc.

Radamès.

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

Ramphis.

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra!  
bat-tle!

Radamès.

ra - ta. — (addressing Radamès.)  
lenting! — Recit.

The King.

I - si - de ve - ne - ra - ta di nos - tre schie-re in - vit - te già de - si -  
Rumphis. I-sis, re - ve - red God-dess, al-read - y has ap - point - ed the warrior -

ra - ta.  
lenting!

ra - ta.  
lent-ing!

ra - ta.  
lent-ing!

Aïda.

Ra - da - mès!  
Ra - da - mès!

Amneris.

Ra - da - mès!  
Ra - da - mès!

## The King.

gna - va il con - dot - tier su - pre - mo: Ra - da - mès!  
chief with pow'r supreme in - vest - ed. Ra - da - mès!

## TENOR.

## TENOR.

## Chorus of Ministers and Captains.

BASS.

Ra - da - mès!  
Ra - da - mès!

Ra - da - mès!  
Ra - da - mès!

7. 1

— 1 —

ppp

(Io tre-mo,  
(I trem-ble,

ppp

(Ei du - ce!  
Our lea - der

*ff* Radames.

Ah! \_\_\_\_\_ sien gra - zie ai Nu - - mi! son  
Ah! \_\_\_\_\_ ye Gods, I thank you! My

Ra - da - mès!  
Ra - da - mès!

Ra - da -

13573

io tre - mo.)  
 I tremble.)

ei du - ce!)  
 our leader!)

pa - ghi i vo - ti miei!  
 dear - est wish is crown'd!      **The King.**

Or, di Vul-ca-no al tempio muo-vi,o guer -  
 Now un-to Vulcan's temple, chief-tain, pro -

mes! mes! Ra-damès! Ra-damès!

Ra-da - mès! Ra-da - mès!

**b8**  
**p**

rier; le sa - cre armi ti cin-gie alla vit - to - ria vo - la.  
 ceed, there to gird thee to vict'ry, don-ning sa - cred ar - mor.

**#8**  
**ff**

**Allegro maestoso. (♩ = 88.)**  
**marc. assai**

Su! del Ni - lo al sa - cro li - do ac - cor - re - te, E - gi - zii e -  
 On! of Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians

roi, da o-gni cor pro-rom-pa il grido: guerra e mor-te, morte allo stra-  
brave, Un-to death the foe de - liv-er, Egypt they nev-er, never shall en-

## Ramphis.

nier! Glo-ria ai Nu - mi! o - gnum ram - men - ti ch'es - si  
slave! Glo - ry ren-der, glo - ry a - bid - ing, To our

reg - go - no gli e - ven - ti, che in po - ter d'e Numi so - lo stan le  
Gods, the war - rior guid-ing; In their pow'r on - ly con - fid - ing, Their pro -

## The King.

sor - ti del guer - rier,  
tec - tion let us crave,  
TENOR.

o - gnum ram -  
the war - rior -

Chorus  
of Min. and Cap.  
BASS.

Su! del Ni - lo al sa - cro -  
On! of Ni - lus' sa - cred -

Su! del Ni - lo al sa - cro -  
On! of Ni - lus' sa - cred -

Ni - lo al sa - cro li - do ac - cor - re - te, E - gi - zii e - ro - i.  
 Ni - - lus' sa - cred riv - er Guard the shores, E - gyptians brave;

men - ti che in po - ter dei Nu - mi,  
 guiding, in their pow'r con - fid - ing,

li - do sien bar - rie - ra i no - stri pet - ti; non ec -  
 riv - er Guard the shores, E - gyp - tians brave, Un - to

li - do sien bar - rie - ra i no - stri pet - ti; non ec -  
 riv - er Guard the shores, E - gyp - tians brave, Un - to

Da o - gni cor prorompa un - grido: guerra e morte al - lo stra -  
 And un - to death the foe de - liv - er, E - gypt ne'er they shall en -

de' Nu - mi so - lo stan le sor - ti del guer -  
 in them con - fid - ing, Their pro - tection let us

cheg - gi che un - sol - gri - do: guer - ra, guer - ra e morte al - lo stra -  
 death the foe de - liv - er, E - gypt they nev - er, never shall en -

cheg - gi che un - sol - gri - do: guer - ra, guer - ra e morte al - lo stra -  
 death the foe de - liv - er, E - gypt they nev - er, never shall en -

Aida.

*pp*

( Per chi pian - go? per chi pian - go? per chi  
 (Whom to weep for? whom to pray for? whom to chi

Radamès.

*grandioso*

Sa - - cro fre - - mi - to di  
 Glo - - ry's sa - - cred thirst now

nier!  
slave!nier!  
slave!nier!  
slave!nier!  
slave!pre - go? qual po - ter m'av - vin - ce a lu - i! Deg - gio a -  
 pray for? Ah! what pow'r to him now binds me! Yet Iglo - ria tut - ta l'a - ni - ma m'in - ve - ste. Su! cor -  
 claims me, Now 'tis war a - lone in - flames me; On to

mar - love, - lo\_ - ed è co - - stu - me  
 tho' all re - - minds  
 ria - - mo al - la vit - - to - ria! guer - ra,  
 vic - - try! Naught we stay for! For - ward,

## Amneris.

un ne - mi - co\_u - no stra - nier!) Di mia man ri - ce - vi\_o  
 That I love my coun - try's foe!) From my hand, thou warrior  
 guer - ra e mor - te al - lo stra - nier!  
 for - ward, and death to ev - 'ry foe!

du - ce, il ves - sil - lo glo - ri - o - so; ti sia  
 glo - rious, Take thy stan - dard, aye vic - to - rious; Let it

gui - da, ti si - a lu - ce del - la glo - ria sul sen -  
 ev - er lead thee on - ward To the foe - man's o - ver -

Aida.

(Per \_\_\_\_\_ chi  
(Whom \_\_\_\_\_ to)

Amneris.

tier,  
throw,ti sia  
yes, let it

Radames.

Su!  
On! cor-  
to

Messenger.

Su!  
On! cor-  
to

The King.

Su! del Ni - - loal sa - cro-  
On! of Ni - - lus' sa - cred

Ramphis.

Glo - ria ai Nu - mi, eo - gnum ram -  
Glo - ry ren - der, glo - ry a -Chorus  
of Priests.Glo - ria ai Nu - mi, eo - gnum ram -  
Glo - ry ren - der, glo - ry a -Chorus  
of Min. and Cap.Su! del Ni - - loal sa - cro-  
On! of Ni - - lus' sa - credSu! del Ni - - loal sa - cro-  
On! of Ni - - lus' sa - cred

stacc.

ff

pian - go?  
weep for?

per \_\_\_\_\_  
whom \_\_\_\_\_  
chi  
to

gui - da, ti sia  
ev - er, let it  
ria - mo, su!  
vict' - ry, on!

gui - da, ti sia  
ev - er lead thee  
ria - mo  
vict' - ry!

al - la vit -  
ry! there's naught we

ria - - mo,  
vict' - - ry,

su! \_\_\_\_\_ cor -  
on! \_\_\_\_\_ to \_\_\_\_\_

li - do ac - cor - re - - te E - gi - zii e -  
riv - er Guard the shores, E - gyp - tians -

men - ti ch'es - si reg - go - no gli e -  
bid - ing To our Gods, the war - rior

glo - ria ai Nu - mi,  
glo - ry a - bid - ing  
ch'e - - in po -  
To - - our Gods, the

men - ti ch'es - si reg - go - no gli e -  
bid - ing To our Gods, the war - rior

li - do sien bar - rie - - rai no - stri -  
riv - er Guard the shores, E - gyp - tians -

li - do sien bar - rie - - rai no - stri -  
riv - er Guard the shores, E - gyp - tians -

pre - go? per chi  
 pray for? whom to

lu - ce, ti sia  
 on - ward, e'er lead thee

to - ria! Guer -  
 stay for! For - ward,

ria - moal-la vit - to - ria! guer - - - rae  
 vict' - ry, naught we stay for! For - - - ward,

roi, da o - gni cor pro - rom - pa un -  
 brave; Un - to death the foe de -

ven - ti, che in po - ter de' Nu - mi  
 guid - ing, In their pow'r a - lone con -

ter de' Nu - mi so - lo stan le  
 war - rior guid - ing, In their

ven - ti, che in po - ter de' Nu - mi  
 guid - ing, In their pow'r a - lone con -

pet - ti; non ec - cheg - - - gi cheun - sol -  
 brave; Un - to death the foe de -

pet - ti; non ec - cheg - - - gi cheun - sol -  
 brave; Un - to death the foe de -

pian - go? per chi pre -  
 pray for whom to pray  
 lu - ce del - la glo - ria sul sen-  
 on - ward to the foe - man's o - ver  
 ra, guer - rae mor - te al - lo stra-  
 ward, for - ward, and death, ay, death to ev' - ry  
 mor - te guer - rae mor - te al - lo stra-  
 for - ward, for - ward, and death, ay, death to ev' - ry  
 gri - do: guer - ra, guer - ra e mor-teal-lo stra -  
 liv - er, For - ward, for - ward and death to ev' - ry  
 so - lo stan le sor - ti, le sor - ti, del guer-  
 pow - er still con - fid - ing, Pro-tec - tion let us  
 sor - ti, stan le sor - ti, le sor - ti del guer-  
 Gods all mor - tals guid - ing, their pro-tec - tion let us  
 so - lo stan le sor - ti, le sor - ti del guer-  
 fid - ing, Their pro - tec - tion, pro-tec - tion let us  
 gri - do: guer - ra, guer - ra e mor-teal-lo stra -  
 liv - er, For - ward, for - ward, and death to ev' - ry  
 gri - do: guer - ra, guer - ra e mor-teal-lo stra -  
 liv - er, For - ward, for - ward, and death to ev' - ry

## Più mosso.

go?  
for?

tier!  
throw.

nier!  
foe!

nier!  
foe!

nier! Guerra!  
foe! Battle!

Guerra!  
Battle!

Guerra!  
Battle!

Guerra!  
Battle!

rier! Guerra!  
crave! Battle!

guerra! guerra!  
battle! bat-tle!

rier! Guer-ra!  
crave! Bat-tle!

guerra! guerra!  
battle! bat-tle!

rier! Guer-ra!  
crave! Bat-tle!

guerra!  
battle!

nier! Guerra!  
foe! Battle!

guerra!  
bat-tle!

nier! Guerra!  
foe! Battle!

guerra!  
bat-tle!

Più mosso. (♩ = 116)

*incalz. sempre*

(Deggio a-mar - lo, e veggio in  
(Yet I love, tho' all re-

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -  
bat-tle! bat - tle! No quar -

*ff incalz. sempre*

lui un ne - mi - cou - no stra - nier! deg-gio a -  
 minds me That he is my coun-try's foe! Yet I  
 nio! guer - ra! guer - ra! ster - mi - nio! ster -  
 ter! bat - tle! bat - tle! No quar - ter! No  
 nio! guer - ra! guer - ra! ster - mi - nio! ster -  
 ter! bat - tle! bat - tle! No quar - ter! No  
 nio! guer - ra! guer - ra! ster - mi - nio! ster -  
 ter! bat - tle! bat - tle! No quar - ter! No  
 nio! guer - ra! guer - ra! ster - mi - nio! ster -  
 ter! bat - tle! bat - tle! No quar - ter! No  
 nio! ster - mi - nio al - l'in - va - sor! ster -  
 ter! bat - tle! bat - tle! No quar - ter! No  
 nio! ster - mi - nio al - l'in - va - sor! ster -  
 ter! bat - tle! bat - tle! No quar - ter! No  
 nio! ster - mi - nio al - l'in - va - sor! ster -  
 ter! bat - tle! bat - tle! No quar - ter! No



nier!)  
foe!)

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!  
foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!  
foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!  
foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

Ah! \_\_\_\_\_ Ri-  
Ah! \_\_\_\_\_ May

(to Radamès) *a piacere*

guer - - - ra! Ri-tor-na vin-ci-tor! Ri-  
bat - - - tle! May laurels crown thy brow! May

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

guer - - - ra!  
bat - - - tle!

*col canto* *ff a tempo*

(exeunt all but Aïda.)

tor - na vin - ci - tor!  
laurels crown thy brow!

tor - na vin - ci - tor!  
laurels crown thy brow!

tor - na vin - ci - tor!  
laurels crown thy brow!

tor - na vin - ci - tor!  
laurels crown thy brow!

tor - na vin - ci - tor!  
laurels crown thy brow!

tor - na vin - ci - tor!  
lau -rels crown thy brow!

tor - na vin - ci - tor!  
lau -rels crown thy brow!

tor - na vin - ci - tor!  
lau -rels crown thy brow!

tor - na vin - ci - tor!  
lau -rels crown thy brow!

*col canto**a tempo ff*

## Scene.

Aïda.

Allegro agitato. ( $\text{d} = 138$ )

Aïda.

Ri - tor - na vin - ci - tor!  
May lau-rels crown thy brow!

E dal mio lab - bro u -  
What! can my lips pro -

Piano.

sci l'em - pia pa - ro - la!  
nounce language so impious!

Vin - ci - tor del pa - dre  
Wish him vic - tor o'er my

mi - o - di lui che im - pu - gna l'ar - mi per me - per ri - do - nar - mi u - na  
fa - ther - o'er him who wag - es war but that I may be re-stor'd to my

*3*

pa - tria, u - na reg - gia e il no - me il - lu - stre che qui ce - lar mè for - za!  
country, to my kingdom, to the high sta-tion I now perforce dis - sem - ble!

Vin - ci - tor de' miei fra - tel - li - on - d'io lo  
Wish him con-qu'ror o'er my broth - ers - E'en now I

pp

veg - ga, tin - to del san-gue a - ma - to, tri - on - far nel  
see him, stain'd with their blood so cher - ish'd, 'mid the clam'rous

cresc.

plau - - - - - so dell' E - gi - zie co - or - ti! - E die - tro il  
tri - - - - - umph of E - gyp - tian ba - tal - lions! - Be - hind his

car - ro, un Re - mio pa - dre\_ di ca - te - ne av - vin - to!  
cha - riot a King\_ my fa - ther\_ as a fet - ter'd cap - tive!

ff

Più mosso. ( $\text{d} = 100.$ )

*pp*

L'in - sa - na pa - ro - la o Nu - mi sper - de - te! al  
Ye Gods watch-ing o'er me, Those words deem un - spo - ken! A

*pp*

se - no d'un pa - dre la fi - glia ren - de - te, strugge - - -  
fa - ther re - store me, His daugh-ter heart-broken; Oh scat - - -

*f*

te, strugge - - - te, strug - ge - te le squa - dre dei  
ter, oh scat - - - ter, oh scat - ter their ar - mies, for

*f*

no - stri op - pres - sor! Ah! \_\_\_\_\_ sven - tu - ra - ta! che  
ev - er crush our foe! Ah! \_\_\_\_\_ what wild words do I

*ff*

Andante poco più lento della 1<sup>a</sup> volta.

dissi?  
utter?

e l'a-mor mi-o?  
Of my af-fection

Dun - que scordar pos-  
Have I no re-col-

*p cantabile pp*

s'i - - o que-sto fer - vi - do a - mo-re che oppres-sa e  
lec - - - tion? That sweet love that con - sold me, a cap - tive

schiava, co - me rag - gio di sol - qui mi be - a - va? Im - pre-che-  
pin - ing Like some bright, sun - ny ray on my sad lot shin - ing? Shall I in -

*pp dolce*

rò la morte a Ra-da - mès\_ a lui ch'a - mo pur tan-to!  
voke destruktion on the man\_ for whom in love I languish!

Ah! non fu in ter - ra mai da più cru - de - - lian -  
 Ah! nev - er yet on earth liv'd one whose heart was

go - scie un co - re af - franto!  
 torn by wild - er anguish!

**Allegro giusto poco agitato (♩ = 100)**  
*triste e dolce*

I sa - cri no - mi di pa - dre - d'a -  
 Those names so ho - ly, of fa - ther, of

*rall.*

*morendo*

*con espress.*

man - te, nè prof - fe - rir pos - si - o, nè ri - - cor -  
 lov - er, No more dare I now ut - ter or e'en re

*m.s.*

dar - Per l'un - per l'al - tro - con-fu - sa \_ tre -  
 call; A-bash'd and trembling, to heav'n fain would

*f*

mante\_ io pian - ge - re vor - rei\_ vor - rei pre -  
 hov - er My prayrs for both, for both my tears would

gar. Ma la mia pre - ce in bestem - mia si  
 fall. Ah! all my prayers seem transform'd to blas-

mu - ta - de - lit - to è il pian - to a me \_ col - pa il so -  
 pheming, To suf - fer is a crime, dark sin to

spir - in not - te cu - pa la men - te è per -  
 sigh; Thro'dark - est night I do wan - der as

du-ta - e nell'an - sia cru - del vor - rei mo-rir.  
 dreaming And so cru - el my woe, I fain would die.

*Cantabile.*  
*con espress.*

Nu - mi, pie - tà      del mio sof - frir!      Spe - me non v'ha  
Mer - ci - ful gods!      look from on high!      Pit - y thesetears

pel mio      do - lor -      A - mor fa -  
hope - less - ly - shed - Love, fa - tal

tal      tre - men - do a - mor      spez - za - miil  
pow'r, mys - tic and dread, Break thou my

cor, fam - mi mo - rir!      Nu - mi, pie -  
heart, now let me die! Mer - ci - ful

*poco string.*

tà del mio sof - frir, ah! pie - tà, Nu - mi, pie -  
 gods! look from on high, ah! Oh hear, mer - ci - ful

tà del mio sof - frir, Nu - mi, pie - tà del mio sof -  
 gods! oh hear my cry! mer - ci - ful gods! oh hear my

frir, pie - tà, pie - tà del mio sof - frir!  
 cry, oh hear, oh hear, ye gods on high.

(exit.)

*morendo.*

*dolce.**dim.**morendo.*

Grand Scene of the Consecration,  
and first Finale.

*SCENE II.* Interior of the Temple of Vulcan at Memphis.

A mysterious light from above. A long row of columns, one behind the other, vanishing in darkness. Statues of various deities. In the middle of the stage, above a platform covered with carpet, rises the altar, surmounted with sacred emblems. Golden tripods emitting the fumes of incense.

Andante con moto.  
SOPRANO.

High Priestess.

Chorus of Priestesses.

SOPRANI (in the interior) Al - - - - -  
(near the altar)

Ramphis.

Piano.

Andante con moto. (d. 84)  
*mf arpe*

*forte l'appoggiatura*

Fthà, \_\_\_\_\_ del mon - - - - do\_ spi - ri - to a - ni - ma -  
Phthà, \_\_\_\_\_ that wak - - - - est\_ in all things breathing

tor, ah! ah! noi t'in - vo -  
life, Hail! Haill! pp Lo! we in -

Noi t'in - vo -  
Lo! we in -

*un po' stent.*

chia - - - mo!  
voke thee!

*morendo*

chia - - - mo!  
voke thee!

**Ramphis.*****pp***

Tu che dal nulla hai trat - to  
Thou who mad'st ev-'ry crea-ture,

***pp*****Chorus of Priests.**

Tu che dal nulla hai trat - to  
Thou who mad'st ev-'ry crea - ture,

Tu che dal nulla hai trat - to  
Thou who mad'st ev-'ry crea - ture,

*pp morendo col canto*

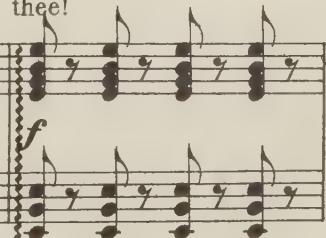
l'on - de, la ter-ra, il ciel, noi fin - vo - chia - - mo!  
Earth, wa-ter, air and fire, Lo, we in - voice thee!

*stent.*

l'on - de, la té-rra, il ciel, noi fin - vo - chia - - mo!  
Earth, wa-ter, air and fire, Lo, we in - voice thee!

*stent.*

l'on - de, la ter-ra, il ciel, noi fin - vo - chia - - mo!  
Earth, wa-ter, air and fire, Lo, we in - voice thee!



## High Priestess.

Priestesses.

Im - men - so, immen - so Fthà, del mon - do -  
 Al - might - y, al-might - y Phthà, that mak - est -

spir - to fe - con - da - tor, ah! ah!  
 all - fruit - ful things grow rife, Hail! Hail!

stent.

noi t'in - vo - chia - mo!  
 lo, we in - voice thee!

Noi t'in - vo - chia - mo!  
 Lo, we in - voice thee!

morendo col canto

Nu - me che del tuo spi - ri-to  
 Thou, who of thine own na - ture

sei figlio e ge - ni - tor, noi t'in - vo - chia -  
 art son as well as sire, lo, we in - voice

Priests.

Nu - me che del tuo spi - ri-to  
 Thou, who of thine own na - ture

sei figlio e ge - ni - tor, noi t'in - vo - chia -  
 art son as well as sire, lo, we in - voice

stent.

## High Priestess.

Priestesses.

Fuo - cojn-cre-a - to, e-ter - - no, \_\_\_\_\_  
 Flame un-cre- at - ed, e- ter - - nal, \_\_\_\_\_

mo!  
 thee!

mo!  
 thee!

*ff*

on - - - deeb - be lu - ceil - sol, ah!  
 Fount of all light a - bove, hail!

ah!  
 hail!

noi t'in-vo-chia - - mo!  
 lo, we in - voke thee!

Noi t'in-vo-chia - - mo!  
 Lo, we in - voke thee!

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*col canto*

Priests.

Ramphis.

stent.

*pp*

Vi - ta del-l'U-ni - ver - so, mi - to d'e-ter-noa - mor, noi t'in-vo -  
 Life - giv'er u - ni - ver - sal, Source of un-end-ing love, Thee we in -

stent.

*pp*

Vi - ta del-l'U-ni - ver - so, mi - to d'e-ter-noa - mor, noi t'in-vo -  
 Life - giv'er u - ni - ver - sal, Source of un-end-ing love, Thee we in -

stent.

*pp*

Vi - ta del-l'U-ni - ver - so, mi - to d'e-ter-noa - mor, noi t'in-vo -  
 Life - giv'er u - ni - ver - sal, Source of un-end-ing love, Thee we in -

stent.

*pp**pp**ppp*

Im - - - men - - - so - Fthà!  
 Al - - - might - - - y - Phthà!

*ppp*

Im - - - men - - - so - Fthà!  
 Al - - - might - - - y - Phthà!

chiam!  
 voke!

noi t'in-vo - chiam!  
 thee we in - voke!

chiam!  
 voke!

noi t'in-vo - chiam!  
 thee we in - voke!

chiam!  
 voke!

noi t'in-vo - chiam!  
 thee we in - voke!

*pp*

## Sacred Dance of Priestesses.

Allegretto. (♩ = 96.)

The musical score consists of six staves of piano music in B-flat major, 2/4 time. The key signature is indicated by two flats (B-flat and E-flat) on the treble clef staff. The tempo is Allegretto, with a note value of ♩ = 96.

**Staff 1:** Treble clef. Dynamics: **p dolciss.** Articulations: **tr** (trill) over the right hand's eighth-note chords. Measure 1 starts with a dotted half note followed by eighth-note chords. Measures 2-3 show eighth-note chords. Measures 4-5 show eighth-note chords with a trill. Measures 6-7 show eighth-note chords. Measures 8-9 show eighth-note chords with a trill.

**Staff 2:** Bass clef. Measures 1-9 follow the same pattern as Staff 1, consisting of eighth-note chords.

**Staff 3:** Treble clef. Measures 1-9 follow the same pattern as Staff 1, consisting of eighth-note chords.

**Staff 4:** Bass clef. Measures 1-9 follow the same pattern as Staff 1, consisting of eighth-note chords.

**Staff 5:** Treble clef. Measures 1-9 follow the same pattern as Staff 1, consisting of eighth-note chords.

**Staff 6:** Bass clef. Measures 1-9 follow the same pattern as Staff 1, consisting of eighth-note chords.

**Text:** (Radamès enters unarmed, and goes up to the altar)

**Staff 7:** Treble clef. Dynamics: **f** (fortissimo). Articulations: **m.s.** (mezzo-silence). Measure 1 starts with a dotted half note followed by eighth-note chords. Measures 2-3 show eighth-note chords. Measures 4-5 show eighth-note chords with a trill. Measures 6-7 show eighth-note chords. Measures 8-9 show eighth-note chords with a trill.

**Staff 8:** Bass clef. Measures 1-9 follow the same pattern as Staff 7, consisting of eighth-note chords.

(A silver veil is placed on the head of Radamès.)

The image shows five staves of musical notation for a piano. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one flat. Measure 1: Treble staff has eighth-note pairs (pp dynamic). Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs (f dynamic). Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs (leggero dynamic). Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Priestesses.

*f*

Im - men - so  
Al - might - y

Priests.

Ftha!  
Phtha!Ftha!  
Phtha!

(to Radames)

Ramphis. Noi t'in - vo - chiam!  
Thee we in - voke!Mor - tal, di - let - to ai  
Of Gods the fa - vor'dNoi t'in - vo - chiam!  
Thee we in - voke!Noi t'in - vo - chiam!  
Thee we in - voke!

Recit.

Nu-mi, a te fi - da - te son d'E - git - to le sor - ti.  
mor-tal, to thee con - fid - ed be the wel - fare of E - gypt.

Il sa - cro bran - do dal Dio tem - pra - to, per tua man di -  
 Thy wea - pon, tem - per'd by hand im - mor - tal, in thy hand shall

Priests.

ven - ti ai ne-mi - ci ter - ror, fol - go - re, mor - te.  
 bring to the foe-men a - larm, a - go - ny, ter - ror!

Tutti.

Il sa - - ero  
 This wea - - pon,

f

Il sa - - ero  
 This wea - - pon,

bran - do dal Dio tem - pra - to, per tua man di - ven - ti ai ne-mi - ci ter -  
 tem - per'd by hand im - mor - tal, in thy hand shall bring to the foe - men a -

bran - do dal Dio tem - pra - to, per tua man di - ven - ti ai ne-mi - ci ter -  
 tem - per'd by hand im - mor - tal, in thy hand shall bring to the foe - men a -

Ramphis.

fol - go - re, mor - - - te.  
a - go - ny, a - go - ny, ter - - - ror.  
ror, larm, fol - go - re, mor - - - te.  
larm, a - go - ny, ter - - - ror.

Larga la frase.  
*cantabile*  
(Turning to the god)

Grave. (♩ = 66.) Nu - me, cu - sto-de e vin - di - ce  
Hear us, oh guardian de - i - ty,  
pp ten.

di questa sa - cra ter - ra, la ma - no tua di - sten - - di  
Our sacred land pro - tect - ing, Thy mighty hand ex - tend - - ing,

ten. p

Radamès.

so - vra, so-vra l'e - gi - zio suol. Nu - me, che Du-ce ed  
dan - ger, danger from E - gypt ward. Hear us, each mortal

pp dolciss. poco cresc. ppp stacc.

## Radamès.

ar - bi - tro sei d'o - gni u - ma - na guer - ra,  
 des ti - ny war's dreadful course di - rect - ing,

Ramphis.

La ma - no tu - a, la ma - no tuo di -  
 Thy mighty hand, thy might - y hand ex -

pro - teg - gi tu, di - fen - di d'E - git - to il sa - cro, il sa - cro  
 Aid un - to E - gypt send - ing, Keep o'er her children, her children

sten - di so - vra l'e - gi - zio, l'e - gi - zio  
 tend - ing, dan - ger from E - gypt, from E - gypt

suol.  
 ward.

suol.  
 ward.

## 2d TENORS.

## Priests.

2d BASSES.

Nu - me, cu - sto - de e vin - di - ce di  
 Hear us, oh guar - dia n de - i - ty, our

Nu - me, cu - sto - de e vin - di - ce di que - sta sa - cra  
 Hear us, oh guardian de - i - ty, our sa - cred land pro -

**1st TENORS.**

vin - di - ce di que - sta sa - era  
 de - i - ty, our sa - cred land pro -

**1st BASSES.**

Nu - me, cu - sto - de e  
 Hear us, oh guar - dia

**Radamès.****Ramphis.**

Nu - me, cu - sto - de ed  
 Hear us, oh guar - dia

ter - ra,  
tect - ing,ter - ra,  
tect - ing,  
vin - di - ce,  
de - i - ty,ter - ra,  
tect - ing,

la ma - no  
 Thy might - y

Nu - me, cu - sto - de e  
 Hear us, oh guar - dia

Pro - - - teg - gi tu,  
Aid \_\_\_\_\_ un - to us,

ar - - - abi - tro di que - sta sa - cra  
de - - - i - ty, our sa - cred land pro -

tu - - - a, la ma - no tua di -  
hand, thy might - y hand ex -

vin - - - di - ce di que - sta sa - cra  
de - - - i - ty, our sa - cred land pro -

*f*

pro- teg - gi tu, di - fen - di  
Aid un - - to E - gypt send - ing,

ter - - - ra, la ma - no tua di -  
tect - - - ing, thy might - y hand ex -

stен - - - di so - - - vra le -  
тend - - - ing, dan - - - ger from

ter - - - ra, la ma - no tua di -  
tect - - - ing, thy might - y hand ex -

d'E - git - toil sa - cro, il sa - cro  
 Keep o'er her chil - dren, her chil - dren

sten - - - di so - vra, so - vra l'e - gi - zio  
 tend - - - ing, dan - ger, dan - ger from E - - gypt  
 so - vra l'e - gi - zio  
 dan - ger from E - - gypt

gi - - - zio, so - vra l'e - - - gi - zio  
 E - - - gypt, dan - ger from E - - gypt

sten - - - di so - vra, so - vra l'e - gi - zio  
 tend - - - ing, dan - ger, dan - ger from E - - gypt

Più mosso, come prima.

**High-Priestess with 1st Sopranos. (Interior)**

Pos - - - sen - te, pos - sen - te Fthà,  
 Al - - - might - y, al - might - y Phtha,

suol! Pos - - - sen - te  
 ward! Al - - - might - y

suol! Pos - - - sen - te  
 ward! Al - - - might - y

suol! Pos - - - sen - te  
 ward! Al - - - might - y

suol! Pos - - - sen - te  
 ward! Al - - - might - y

Più mosso, come prima.

del mon - do cre-a - tor,  
 who wak - est life in all,  
 Fthà, spir - - - to fe - con - da -  
 Phthà, who mak - est all things  
 Fthà, spir - - - to fe - con - da -  
 Phthà, who mak - est all things  
 Fthà, spir - - - to fe - con - da -  
 Phthà, who mak - est all things  
 Fthà, spir - - - to fe - con - da -  
 Phthà, who mak - est all things

*f* ff

ah! Hail! ah! Hail!

tor, tu che dal nul - la hai tratto il mon - do, noi t'in-vochia - mo!  
 rife, hail, thou who mad - est allthings cre-at - ed, lo, we invoke thee!

tor, tu che dal nulla hai tratto il mondo,  
 rife, hail, thou who madest allthings cre - ated,

tor, tu che dal  
 rife, hail, thou who

*mf*

## Ramphis.

tu che dal nul - la hai trat - to l'on - de,  
 hail, thou whomad - est all things cre-at - ed,  
 tu che dal nul - la hai trat - to l'on - de,  
 hail, thou who mad - est all things cre-at - ed,  
 nul - la hai trat - to l'on - de, la earth, ter-ra-il  
 mad - est all things cre - at - ed, earth, wa-ter,

Pos - sen - te Fthà!  
Al - might - y Phthà!

## Radamès.

Noi t'in - vo - chia -  
 lo! we in - voice

Ramphis.

la ter - ra-il cie - lo, noi t'in - vo - chia -  
 earth, wa - ter, heav - en, lo! we in - voice

la ter - ra-il cie - lo, noi t'in - vo - chia -  
 earth, wa - ter, heav - en, lo! we in - voice

cie - lo, noi t'in - vo - chiam, noi t'in - vo - chia -  
 heav - en, thee we in - voice, lo! we in - voice

mo! tu che dal nul - la hai trat - toil mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo! tu che dal nul - la hai trat - toil mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo! tu che dal nul - la hai trat - toil mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo! tu che dal nul - la hai trat - toil mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

dim. p

Sp - ri - to a ni ma -  
Thou that mak - est all things

chia - mo!  
vocate thee!

chia - mo!  
vocate thee!

chia - mo!  
vocate thee!

morendo

tor,  
 rife,  
 spir -  
 thou  
 to fe con da -  
 that mak'st all things

noi t'in - vo - chiam!  
 thee we in - vokel

noi t'in - vo - chiam!  
 thee we in - voke!

noi t'in - vo - chiam!  
 thee we in - voke!

noi t'in - vo - chiam!  
 thee we in - voke!

tor, im - men so -  
 rife, Al - - might y -

noi t'in - vo - chiam!  
 thee we in - voke!

noi t'in - vo - chiam!  
 thee we in - voke!

noi t'in - vo - chiam!  
 thee we in - voke!

pppp

pppp

pppp

pppp

pppp

ppp

Fthà.  
Phthà.

*pp*

noi t'in- vo - chiam!  
thee we in - voke!

(pausa lunga.)

*ff*

im-men - so  
al-might - y

*ff*

im-men - so Fthà! — im-men - so  
al-might - y Phthà! — al-might - y

*ff*

im-men - so Fthà! — im-men - so  
al-might - y Phthà! — al-might - y

*ff*

im-men - so Fthà! — im-men - so  
al-might - y Phthà! — al-might - y

*ff*

im-men - so Fthà! — im-men - so  
al-might - y Phthà! — al-might - y

*pp*

noi t'in- vo - chiam  
thee we in - voke.

*pp*

noi t'in- vo - chiam  
thee we in - voke.

*pp*

noi t'in- vo - chiam  
thee we in - voke.

*ppp*

Fthà!  
Phthà!

Fthà!  
Phthà!

Fthà!  
Phthà!

Fthà!  
Phthà!

*ff*

End of Act I.

Act II.

Introduction.

**Scene, Chorus of Women and Dance of Moorish Slaves.**

*SCENE I.* A hall in the apartments of Amneris.

Amneris surrounded by female slaves who attire her for the triumphal feast. Tripods emitting perfumed vapors. Young Moorish slaves waving feather-fans.

Allegro giusto. ( $\bullet = 108$ )

Piano. { Arpe *f*

Soprano I.

Soprano II & Contralto.

Chi mai,  
Our songs,

Chi mai, chi mai fragl'innie  
Our songs, our songshis glo- ry

p

fragl'innie i plau - si  
 his glo - ry prais-ing,  
 plau - si  
 prais - ing,  
 er - ge al la glo - ria i vol,  
 Heav - en-ward waft a — name,  
 al  
 Whose

al par \_\_\_\_\_  
 Whose deeds, \_\_\_\_\_  
 par d'un Dio ter - ri - bi - le,  
 deeds, the sun out - blaz - ing,  
 dun Dio ter - ri - bi - le,  
 the sun out - blaz - ing,  
 ful - gen-teal par del sol?  
 Out - shine his dazzling flame,  
 ful - gen-teal par del sol?  
 Out - shine his dazzling flame,

pp  
 ful - gen-teal par del sol?  
 Out - shine his dazzling flame!  
 pp  
 dolciss.

Vie - ni: sul crin ti  
 Come, bind thy flow-ing

pio - va - no  
 tress - es round

con - te - - sti - ai  
 With lau - - rel,

Vie - ni: sul erin ti  
 Come, bind thy flow-ing

pio - va - no  
 tress - es round

*pp*

lau - - ri, ai lau - - - rij fior; suo - nin - di glo - ria i  
 lau - - rel, and per - - - fum'd flow'r's, While loud our songs of

con - te - - sti - ai lau - - - rij fior;  
 With lau - - rel and with flow'r's.

can - ti - ci  
 praise resound

coi can - ti - ci da -  
 To cel - e - brate love's

suo - nin di glo - ria i can - ti - ci coi  
 While loud our songs of praise resound To

*pp*

Amneris.

*con espansione**ppp grazioso*(Ah! vie - - - ni, vie-nia - mor mio, mi -  
(Ah! come, — love, come love, with rap-turemor, coi can - ti - ci d'a - mor.  
pow'r, to cel - e - brate love's pow'r.can - ti - ci d'a - mor.  
cel - - e - brate love's pow'r.*dolciss.**pp*morendo  
neb-bria, fammi be - a - to il cor, fammi be - a - to il cor.)  
fill me, to joy my heart re - store, to joy my heart re - store)Or  
Ah!Or do - - - ve son le bar - ba - re  
Ah! where are now the foes who dard'do - - - ve son le bar - ba - re  
where are now the - foes who dard'or - de, - del - lo stra  
E - gypt's brave sons at-

or - de del - lo stra-nier?  
E-gypt's brave sons at - tack?

Sie - co -  
As doves

nier?  
tack?

Sie - co - me neb - bia  
As doves are by the

- me neb - bia spar - ve - ro  
are by the ea - gle scar'd,

al sof - fio,  
Our war - rior,

spar - ve - ro  
ea - gle scar'd,

al sof - fio del guer - rier,  
Our war - riors drove them back,

*pp*

al sof - fio del guer - rier.  
our war - riors drove them back.

Vie - ni: glo - ria il  
Now, wreaths of tri - umph

*pp*

al sof - fio del guer - rier.  
our war - riors drove them back.

*dolciss.*

pre - mio  
glo - rious

rac - eo - gli, o vin - ci  
The vic - tor's brow shall

Vie - ni: di glo - ria il pre - mio  
Now wreaths of tri - umph glo - rious

tor, rac - eo - gli, o vin - ci - tor; tar - ri - se la vit -  
crown, The vic - tor's brow shall crown, And love, o'er him vic -

rac - eo - gli, o vin - ci - tor;  
The vic - tor's brow shall crown,

to - ria,  
to - rious,

tar - ri - de - rà l'a  
Shall smooth his war - like

tar - ri - se la vit - to - ria,  
And love, o'er him vic - to - rious, tar -  
Shall

Amneris.

*con espansione.*

(Ah! vie - ni, vie - ni, a-mor mio, rav -  
(Ah! come \_\_\_\_ love, come love, let thy voice

mor, t'ar - ri - de - rà l'a - mor.  
frown, shall smooth his war - like frown.

ri - de - rà l'a - mor.  
smooth his war-like frown.

d<sub>2</sub>L

pp

### morendo.

Più mosso. ( $\text{♩} = 152$ )

vi - va - mi d'un caro ac - cento an - cor, d'un caro ac - cento an - cor!)  
thrill me with ac-cent-s dear once more, with ac-cent-s dear once more!)

## Dance of young Moorish Slaves. The female slaves continue attiring Amneris.

*leggerrissimo*

ppp

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. Measure 11 begins with a forte dynamic, indicated by a large 'f'. The melody consists of eighth-note patterns, primarily eighth-note pairs. The harmonic progression includes chords such as D minor, G major, and C major. Measure 12 continues the eighth-note patterns, with the melody moving to a new section of the piece.

86

*pp*

*pp*

*mf*

*leggiero*

> *pp*

*marcato*

Soprano I.

Vie - ni: sul crin ti  
Come, bind thy flowing

Chorus.

Tempo I.

*p*

pio - va - no  
 tress - es round

2d SOP. & CONTR.

con - te - sti ai  
 With lau - - rel,

Vie - ni: sul erin ti  
 Come, bind thy flow-ing

pio - va - no  
 tress - es round

lau - ri, ai lau - - ri i  
 lau - rel and per - - fum'd

fior; suo - nin di glo - ria i  
 flow'rs, While loud our songs of

con - te - sti ai lau - - ri i  
 With lau - rel and with fior;

flow'rs,

can - ti - ci  
 praise re-sound

coi can - ti - ei d'a -  
 To cel - e - brate love's

suo - nin di glo - ria i can - ti - ci  
 While loud our songs of praise re-sound

coi  
To

pp 8 8

Amneris.

*pp e stacc.*

(Ah! vie -  
(Ah! come,

mor, coi can - ti - ci d'a - mor,  
pow'r, to cel - e - brate love's pow'r,  
can - ti - ei d'a - mor,  
cel - e - brate love's pow'r, coi to

*pp*

ni, vie - ni, a - mor mio, m'i - neb - bria, fam - mi be - a - toil  
love, come love, with rap - ture fill me, to joy my heart re -

d'a - mor,  
love's pow'r,

can - - - - - ti - -  
cel - - - - - e - -

*pp*

## Tempo I.

Tempo I.

cor, fam-mi be - a - to il cor!) Si-  
store, to joy my heart re store!) Be

d'a - - mor.  
love's pow'r's.

ei d'a - - mor.  
brate love's pow'r's.

**Tempo I. (♩ = 72.)**

**pp**  
*m. d. cantabile*

13573

len - zio! A - i - da ver - so noi s'a - van - za - Fi - glia de'  
 si - lent! A - i - da hith - er now ad - vanc - es - Child of the

(at a sign from Amneris the slaves retire)  
 (enter Aida)

vin - ti, il suo do - lor mè sa - cro.  
 con - quer'd, to me her grief is sa - cred.

Nel ri - ve - der - la, il dub - bio a - tro - ce in - me si de - Sta -  
 On her ap - pearance, my soul a - gain with doubt is tor - tur'd

Allegro risoluto.

Il mi - ste - ro fa - tal, si squar - ci al - fi - ne!  
 It shall now be re - veal'd, the fa - tal mys - t'ry!

*col canto*

*pp*

## Scene and Duet.

Aïda and Amneris.

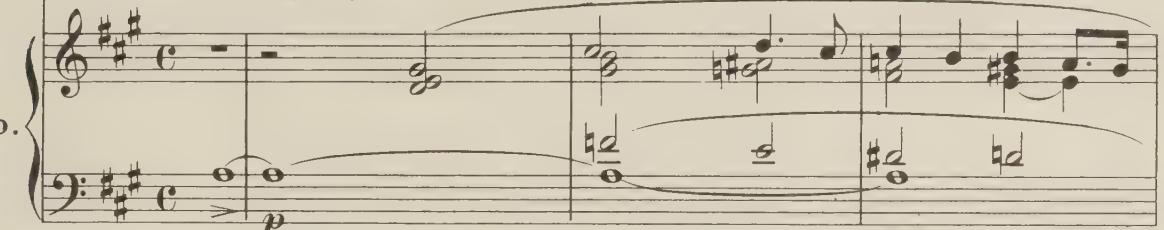
Moderato. (♩=88)

(to Aïda with feigned affection.)



Fu la sor - te dell' ar-mia' tuo fu - ne-sta, po - ve-ra  
 'Neath the chanc-es of bat-tle suc-cumb thy peo-ple, hap-less

Piano. This musical score shows the piano accompaniment for the duet. It features harmonic chords and bass notes that provide harmonic support to the vocal parts.



i - da! Il lut - to che ti pe - sa sul cor te - co di -  
 i - da! The sor - rows that af - flict thee, be sure, I feel as



Cantabile.

vi - do. Io son \_\_\_\_ l'a - mi - ca tu - a -  
 keen - ly. My heart \_\_\_\_ tow'rds thee yearns fond - ly -

Aïda. *sf*

tut - to da me tua - vra - i vi - vrai fe - li - ce! Fe -  
 In vain naught shalt thou ask of me Thou shalt be hap - py! Ah!



Più mosso. ( $\text{d}=100$ )

li - ce es - ser pos - s'i - o, lun - gi dal suol na -  
how can I be hap - py, far from my na - tive

ti - o - qui do - vei - gno - ta mè la sor - te del pa - dree dei fra -  
coun - try, where I can nev - er know what fate may be - fall my fa - ther,

Come prima. ( $\text{d}=88$ )  
Amneris.

tel - li? Ben ti com - pian - go! pu - rehan - noun con - fi - ne i  
broth - ers? Deep - ly you move me! yet no hu - man sor - row is

ma - li di quag - giù Sa - ne - rà il tem - po lean -  
last - ing here be - low Time will bring com - fort and

go-scie del tuo co - re\_ e più cheil tem - po, un Dio pos-  
heal your pres-ent an - guish great-er than time e'en the healing

## Allegro animato.

(much moved)

*sotto voce a parte.*

Aïda.

*pp*

(A - mo-re, a - mo - rel! gau-dio\_ tor -  
(Oh love, sweet pow - er! oh joy tor -

sen-te\_ a - mo - - re.  
pow-er of love\_ is.

## Allegro animato. (♩ = 112)

*pp dolce.*

men - to\_ so - a-ve eb-brez - za, an - sia cru-del\_ ne' tuoi do -  
ment-ing Rap - tu-rous mad - ness, bliss fraught with woes Thy pangs most

lo - ri la vi - tatio sen - to\_ un tuo\_ sor -  
cru - el a life con - tent - ing\_ Thy smiles en -

Amneris. *sotto voce.*

(Ah! quel pal - lo - re\_ quel tur - ba- men - to  
(Yon dead - ly pal - lor\_ her bo - som pant - ing,

*a poco a poco cresc.*

ri - so mi schiu - de il ciel, un tuo sor -  
 chant - ing bright heav'n dis - close, Thy smiles en -  
 sve - lan lar - ea na feb - bre d'a - mor.  
 Tell of love's pas - sion, tell of love's woes.

*pp leggeriss.*

ri - - so mi schiu - de il ciel, ne' tuoi do -  
 chant - - ing bright heav'n dis - close, Thy pangs most  
 D'in - ter - ro - gar - la qua-si ho sgo-men-to -  
 Her heart to ques - tion, cour-age is wanting -

*ffe string. poco a*

lo - ri la vi - tao sen - to - un tuo sor - ri - so mi schiu - de il  
 cru - el a life con-tent - ing - Thy smiles en -chant-ing bright heav'n dis -

di - vi - do l'an - sie del su - o ter -  
 My bo - som feels of her tor - - - ture the

*poco*

Poco più lento.

ciel!)  
close!)

ror.)  
throes.)

(eyeing her fixedly)

Eb - ben: qual nuo - vo  
Now say, what new e -

Poco più lento. (♩ = 88)

*espressivo*

fer - mi - to tas - sal, gen - til A - i - da?  
mo - tion so doth sway my fair A - i - da?

I tuo se - gre - ti  
Thy se - cret thought re -

sve-la-mi, al - l'a - mor mi - o, al - l'a - mor mio taf - fi - da. Tra i for - ti che pu -  
veal to me: come, trust se - cure - ly, come, trust in my af - fec - tion. A - mong the warriors

gna - ro - no del - la tua pa - tria a dan - no -  
brave who fought fa - tal - ly 'gainst thy coun - try -

qual - cu - no - un dol - ce af -  
it may be - that one has

## Aida.

Che par - li?  
What mean'st thou?

fan-no\_ for-se\_ a te in cor de - stò? \_\_\_\_\_ A tut - ti\_  
wak-end in thee gentle thoughts of love? \_\_\_\_\_ The cru-el\_

bar - ba - ra non si mo - stro la sor - te\_ Se in cam-po il du - ce im-  
fate of war not all a - like em - brac - es\_ And then the daunt-less

## Più mosso.

Che mai di - ce - sti! mi - se-ra!  
What dost thou tell me! wretch - ed fate!

pa-vido cad-de tra-fit - to a mor-te.  
war-rior who leads the host may per-ish.

## Più mosso. (♩ = 112)

cresc.

f

Mi - se-ra!\_  
Wretch - ed fate!

Sí - Ra-da-mès da' tuoí fu spento\_ E pianger  
Yes\_ Ra-da-mès by thine is slaughter'd\_ and canst thou

*pp*

Per sem - pre io pian - - ge -  
For ev - er my tears shall

p

puo - i? Gli  
mourn him? The

rò! Av-ver - si sem-pre a me fu - ro i  
flow! Ce - les - tial fa - vor to me was ne'er ex-

Dei t'han ven - di - ca - ta -  
gods have wrought thee vengeance\_

*mf*

*ff*

Nu - mi -  
tend-ed *ff* (breaking out with violence)

Tre - ma! in cor ti les - si tu  
Trem - ble! thou art dis - cov-er'd thou

*ff* *pp* *p*

I - o! —  
I love!

l'a - mi - Non men - ti - re! Un det-to an-  
lov'st him Ne'er de - ny it! Nay, to con-

*f a piacere*

co - ra eil ve - ro sa - prò Fis - sa - mi in  
found thee I need but a word Gaze on my

*ff* *p*

vol - to - io t'in - gan - na - va - Ra-da-mès  
vis - age - I told thee false - ly Ra-da-mès -

*ppp col canto*

## Aïda (kneeling with rapture)

99

vi - ve! ah gra - zie,o  
 Liv - eth! Gods, I  
 vi - ve -  
 liv - eth -

*ff tutta forza*

Nu - mi!  
 thank ye!

*a piacere*

E an - cor \_\_\_\_\_ men - tir tu spe - ri? Si - tu  
 Dost hope \_\_\_\_\_ still now de - ceive me? Yes - thou

*pp*

l'a - mi - Ma l'a - mo an - ch'io - in - ten - di  
 lov'st him - But so do I - dost hear my

*col canto*

tu? son tua ri - vale\_ fi - - glia de' Fa - ra -  
 words? be - hold thy ri-val, here in a Pharaoh's

## Aïda. (Drawing herself up with pride.)

o-ni- Mia ri - vale! eb-ben sia pu-re- An-  
daughter\_ Thou my ri-val! what tho' it were so\_ For

*pp cresc. e string.*

(checking herself and falling at the feet of Amneris.)

ch'io- son tal\_- Ah!  
I, I too\_ Ah!

che dis-si mai? pie-tà! per-do-no!  
heed not my words! oh, spare! for give me!

## Adagio. (♩ = 60.)

*Cantabile espress.*

ah! pie-tà ti pren-dà del mio do-  
ahl on all my an-guish sweet pit-y

*p*

lor\_              È ve - ro, io l'a - mo d'immen - so a -  
 take\_              'Tis true, for his love I all else for -

mor\_              Tu sei fe - li - ce\_ tu sei pos -  
 sake\_              While thou art might - y, all joys thy

sen - te - io vi - vo so - lo per que - sto a -  
 dow - er, Naught save my love now\_ is left for

**Amneris.**

mor!              Tre - ma, vil schia - va! spez-za il tuo co - re\_ se - gnar tua  
 me!              Tremble, vile bond - maid! Dy - ing heart-broken, Soon shall thou

mor - te può que-st'a - mo - re\_Del tuo de - sti - no ar - bi - tra  
 rue the love thou hast spo - ken. Do I not hold thee fast in my

**Aïda.**  
 Tu sei fe -  
 While thou art

so - no, d'o-dio e vendet - ta le fu-rie ho in cor.  
 power, Hatred and vengeance my heart owes for thee!

li - ce - tu sei pos - sen - te io - vi - vo  
 hap - py - all joys thy dow - er, Naught save my

Tre - ma, vil schia - va!  
 Trem - ble, vile me - nial!

*poco incalzando*  
 so-lo per que-st'a - mor! pie-tà! pie-on  
 love now is left to me! On all,  
 spez-zajl tuo cor, spez-zajl tuo  
 Thy brok-en heart shall rue the

*pp poco incalzando*  
 tà! ti pren-da del mio do-lor pie-tà! pie-on  
 all my an-guish, sweet pit-y take Oh spare! oh  
 cor, tre-ma, vil schia-del tuo de-sti-no arbi-traio  
 love that thou hast spok-en! Do I nothold thee in my

tà! ti pren-da del mi-o do-son, d'o-dio e ven-det-ta le fu-rie ho in cor, le fu-rie in  
 spare! take pit-y, take pit-y on pow'r, Ha-hated and ven-geance my heart owes for thee, ay, owes for

## Aida. Allegro marziale.

Amneris. lor.  
me!

cor.  
thee!

Soprano I & II.

Tenor.

Bass.

*ff*

*ff*

*ff*

*ff*

Allegro marziale. (♩ = 100)

Amneris.

Al-la pom - pa che s'ap-pre - sta, me-co-o schia - va, as - si - ste -  
In the pa - geant now pre-par-ing Shall a part by thee be

Ni - loal sa - cro li - do sien bar - rie - rai no - stri -  
Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians -

Ni - loal sa - cro li - do sien bar - rie - rai no - stri -  
Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians -

ra - i; tu pro - stra - ta nel - la  
 tak - en; While be - fore me thou - in  
 pet - ti; non ec - cheg - gi che un\_ sol  
 brave, Un - to death the foe de -  
 pet - ti; non ec - cheg - gi che un\_ sol  
 brave, Un - to death the foe de -

pol - ve - re, io sul tro - no ac - can - to al  
 dust art prone, I shall share the roy - al

gri - do: guer - ra, guer - ra e mor - teal - lo stra -  
 liv - er, E - gypt they nev - er, they nev - er shall en -

gri - do: guer - ra, guer - ra e mor - teal - lo stra -  
 liv - er, E - gypt they nev - er shall en -

Poco più vivo.

Aïda.

Ah! pie - tà! che più mi re - sta? un de - ser - to è la mia  
 Pray thee, spare a heart de - spair - ing! Life's to me a void for -

Re.  
throne!nier!  
slave!nier!  
slave!

Poco più vivo. (♩=100.)

vi - ta; vi - vie re - gna, il tuo fu - ro - re io tra bre - ve pla - che -  
 sak-en; Live and reign, thy an-ger blight - ing, I shall soon no lon - gerrò. Que - st'a - mo - re che t'ir - ri - ta nel - la tom - ba spe - gne -  
 brave, Soon this love, thy hate in - vit - ing, Shall be bur - ied in the

grave. Amneris.

Vien, mi se - gui, ap - pren - de -  
 Come, now fol - low, I will

Ah! pie - tà!  
Ah! then spare!

ra - i se lot - tar tu puoi con  
show thee wheth - er thou canst vie with

que - st'a -  
soon this

me, se lot - tar tu puoi, tu puoi con me,  
me, wheth - er thou canst vie, canst vie with me,

*pp*

mor nel - la tom -  
love shall be bur -

ap - pren - de - rai se lot - tar tu puoi  
yes, I will show thee if thou canst vie,

*ff*



## Amneris.

eap - pren - de - ra - i se lot - tar tu puoi con  
for I will show thee wheth - er thou canst vie with

## Aida.

Nu - - mi, pie -  
Pow - ers a -  
me.  
me!

guer - rae mor - teal - lo stra - nier!  
E - gypt ne'er shall they en - slave!  
guer - rae mor - teal - lo stra - nier!  
E - gypt ne'er shall they en - slave!

*ppp*

tà del mio mar - tir, spe - me non  
 bove, pit - y my woe, Hope have I

v'ha, spe - me non v'ha pel mi - o do - lor; Nu - mi, pie -  
 none, hope have I none now here be - low; Deign, ye Im -

tà del mi - o sof - frir, Nu - mi, pie - tà! pie -  
 mor - tals, mer - ey to show; Ye gods, ah spare! ah

tà! pie - tà!  
 spare! ah spare!

morendo.

## Grand Finale II.

*SCENE II.* An avenue to the City of Thebes.

'In front, a clump of Palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy: At back, triumphal arch. The stage is crowded with people.'

Allegro maestoso. ( $\text{♩} = 100$ )

The musical score consists of six staves of music for two hands (piano). The key signature changes frequently, including B-flat major, A-flat major, G major, F major, E major, and D major. The time signature is common time. Dynamic markings include *ff*, *mf*, *cresc.*, *stringendo*, *a poco*, and *f*. The music features eighth-note patterns and chords, with some notes tied across measures.

Enter the King followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards Amneris, with Aïda and slaves. The King takes his seat on the throne. Amneris places herself at his left hand.

The musical score continues with a single staff of music for two hands. The key signature is B-flat major, and the time signature is common time. The music consists of eighth-note patterns and chords.

## SOPRANO I.

*a tempo come prima.*

## Chorus of People.

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

SOPRANO II. &gt; &gt;

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

TENOR. &gt; &gt;

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

BASS. &gt; &gt;

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

*ff a tempo come prima.*

Re cheil Del - ta  
E - gyp'ts roy - al

reg - ge, al  
mas - ter, to

Re cheil Del - ta  
E - gyp'ts roy - al

reg -  
mas -

Re cheil Del - ta  
E - gyp'ts roy - al

reg - ge, al  
mas - ter, to

Re cheil Del - ta  
E - gyp'ts roy - al

reg -  
mas -

Re cheil Del - ta  
E - gyp'ts roy - al

reg - ge, al  
mas - ter, to

Re cheil Del - ta  
E - gyp'ts roy - al

reg - ge  
mas - ter

Re cheil Del - ta  
E - gyp'ts roy - al

reg - ge, al  
mas - ter, to

Re cheil Del - ta  
E - gyp'ts roy - al

reg -  
mas -

*pesante e stent.*

ge in - ni fe - sto-si al - ziam!  
ter Raise we our fest - al song!

ge in - ni fe - sto-si al - ziam!  
ter Raise we our fest - al song!

*pesante e stent.*

— in - ni fe - sto-si al - ziam!  
— Raise we our fest - al song!

ge in - ni fe - sto-si al - ziam!  
ter Raise we our fest - al song!

*pesanti.*

Glo - ria!  
Glo - ry!

*mf*

Glo - ria!  
Glo - ry!

Glo - ria al Re! Glo - - - ria, glo - -  
 Glo - ry, oh King! Glo - - - ry, glo - -  
 Glo - ria, glo - ria,  
 Glo - ry, glo - ry,  
 Glo - ria al Re! Glo - ria, glo - ria,  
 Glo - ry, oh King! Glo - ry, glo - ry,  
 Glo - ria, glo - ria,  
 Glo - ry, glo - ry,

*cresc. e stringendo a poco*

ria, glo - - - ria! In - ni al - ziam, in - ni al - ziam! Glo - -  
 ry, glo - - - ry! Raise we our song, raise we our song! Glo - -  
 glo - ria! In - ni al - ziam, in - ni al - ziam! Glo - -  
 glo - ry! Raise we our song, raise we our song! Glo - -  
 glo - ria! In - ni al - ziam, in - ni al - ziam! Glo - -  
 glo - ry! Raise we our song, raise we our song! Glo - -

*a poco*

ria ry, al oh Re! In - ni fe - sto - si, fe - sto - si al-  
 King! Our fes - tal song, raise we our fes-tal

ria ry, al oh Re! In - ni fe - sto - si al-  
 King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - si al-  
 ry, oh King, oh King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - si al-  
 ry, oh King, oh King! Raise we our song, our fes - tal

*tornando come prima cantabile*

ziam! S'in - trec - ci il lo - to al lau - - ro sul  
 song! SOPRANI SOLI. The lau - rel with the lo - tus bound the

ziam! S'in - trec - ci il lo - to al lau - - ro sul  
 song! The lau - rel with the lo - tus bound the

ziam! ziam!

song! song!

*tornando al I. tempo*

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -  
 vic - tors' brows en - wreath - ing! Let flow'r's sweet per - fume breath - ing,  
 vin - ci - to - ri! nem - bo gen - til di fio - ri -  
 brows en - wreath - ing! Let flow'r's sweet per-fume breath - ing,

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -  
 vic - tors' brows en - wreath - ing! Let flow'r's sweet per-fume breath - ing,

sten - da sull' ar - mi un vel! Dan - ziam, fanciulle e gi - zie, le  
 Veil warlike arms from sight. Ye sons of Egypt dance a-round, And

sten - da sull' ar - mi un vel! Danziam, fan - ciul-le e - gi - zie,  
 Veil warlike arms from sight. Ye sons of Egypt danc - ing,

mi - sti - che ca - ro - le, co - me d'in - tor - no al  
 sing your mys - tic prais - es, As cresc. round the sun in

le mi - sti - che ca - ro - le, co - me d'in -  
 Now sing your mys - tic prais - es, As round the

cresc.

## Chorus of Priests.

so - - - le dan - za - no gli a - stri in ciel.  
maz - - - es Dance all the stars in de - light.  
  
tor - no al so - - le dan - za - no gli a - stri in ciel.  
sun in maz - - es Danc - ing the stars de - light.

TENOR I.

TENOR II.

BASS I.

BASS II.

Del - la vit -  
Un - to the -Del - la vit - to - ria a - gl'ar - bi - tri su - pre - mi il  
Un - to the - pow - er, war's is - sue dread de - cid - ing,

to - - ria a - gl'ar - bi - tri su - pre - mi il  
pow - er, war's is - sue dread de - cid - ing, ourDel - la vit -  
Un - to the -guar - do er - ge - te;  
Our glanc - es raise we;

f

Gra - zie a - gli  
Thank we our  
te,  
we,  
pre - mi il  
cid - ing, Our  
gra - zie a - gli Dei ren - de - te nel for - tu -  
Thank we our gods, and praise we On this tri -

f

Dei ren - de - te nel  
gods and praise we on  
gra - zie a - gli Dei ren - de - te nel for - tu -  
Thank we our gods, and praise we on this tri -

guar - do il guar - do er - get - te; gra - zie ren - de - te nel  
glanc - es, our glanc - es raise we; Thank - we and praise we on  
na - to di, gra - zie a - gli Dei, gra - zie ren - de - te nel  
umphant day, Thank we our gods, thank we and praise we on

f

## Chorus of People.

SOPRANO I.

SOPRANO II.

TENOR.

BASS.

*ff*

Co - me d'in - tor - noal  
As round the Sun in

*ff*

Co - me d'in - tor - noal  
As round the Sun in

*ff*

In ni fe -  
Raise we our

*ff*

In ni fe -  
Raise we our

## Chorus of Priests.

for - tu - na - to dì,  
this tri - um - phant day,

*ff*

gra - zie a - gli  
thank we the

na - to dì,  
um - phant day,

*ff*

gra - zie a - gli  
thank we the

nel for - tu - na - to dì,  
On this tri - um - phant day,

*ff*

gra - zie a - gli  
thank we the

for - tu - na - to dì,  
this tri - um - phant day,

*ff*

gra - zie a - gli  
thank we the

so - - le dan-za-no gli a-stri in ciel!  
maz - - es Dance all the stars in de-light!

so - - le dan-za-no gli a-stri in ciel!  
maz - - es Dance all the stars in de-light!

sto-si alziam al Re, al - zia - mo al Re.  
fes-tal song, Raise we our song to the King.

sto-si alziam al Re, al - zia - mo al Re.  
fes-tal song, Raise we our song to the King.

Dei ren-de - te nel for-tu-na - to dì.  
gods and praise we On this tri-umphant day.

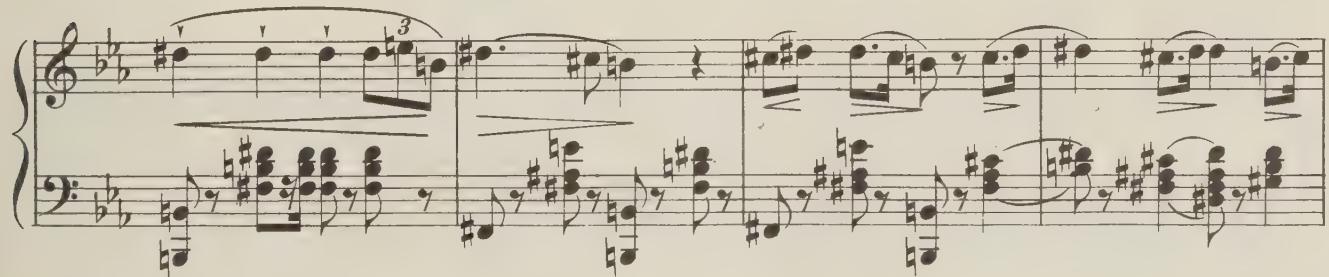
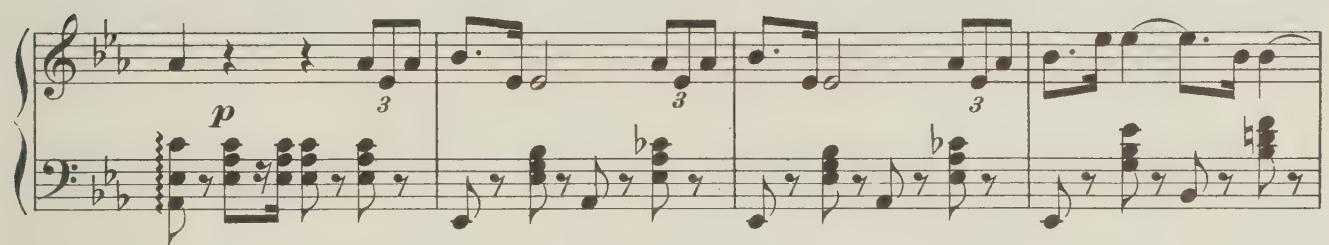
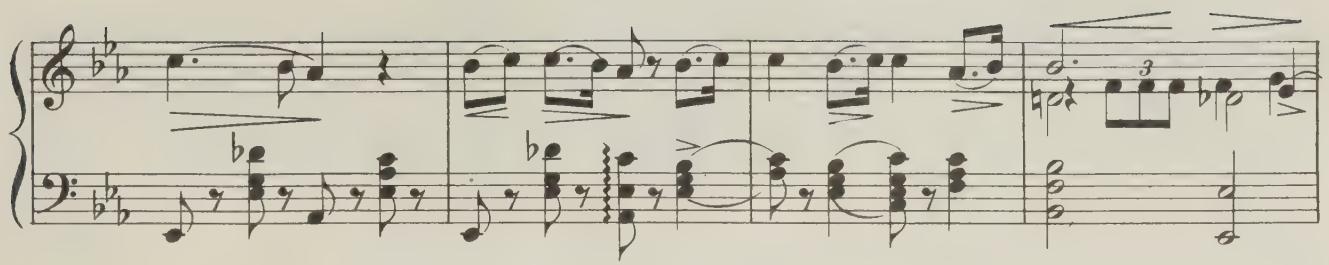
Dei ren-de - te nel for-tu-na - to dì.  
gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na - to dì.  
gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na - to dì.  
gods and praise we On this tri-umphant day.

(The Egyptian troops, preceded by  
trumps, defile before the King.)

The musical score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. Both staves are in common time (indicated by '3'). The music features eighth-note patterns and rests. Dynamic markings include 'mf' (mezzo-forte) and '3' (trill or triplets). The score is enclosed in a large brace.



Ballabile.  
Più mosso. (♩ = 144)

mf  
3  
pp  
ff  
ff

Piano sheet music in G minor (two sharps) and common time. The music consists of five staves:

- Staff 1 (Treble):** Features sixteenth-note patterns with grace notes and trills.
- Staff 2 (Bass):** Shows eighth-note patterns.
- Staff 3 (Treble):** Features sixteenth-note patterns with grace notes and trills.
- Staff 4 (Bass):** Shows eighth-note patterns.
- Staff 5 (Treble):** Features sixteenth-note patterns with grace notes and dynamic markings: **f**, **pp**, **fz p**, **fz p**, **fz pp**.

Measure 124 concludes with a repeat sign and a bass clef. Measure 125 begins with a bass clef and a bass staff.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one flat, and a tempo marking of  $\text{fz}$ . It includes dynamic markings  $p$  and  $pp$ . The bottom system starts with a bass clef, a key signature of one flat, and a tempo marking of  $pp$ . The music includes various note heads, stems, and bar lines, with some notes grouped by vertical lines. Measures 1-4 of the first system show eighth-note patterns in the treble and bass staves. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show sixteenth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show sixteenth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show sixteenth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show sixteenth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show sixteenth-note patterns.

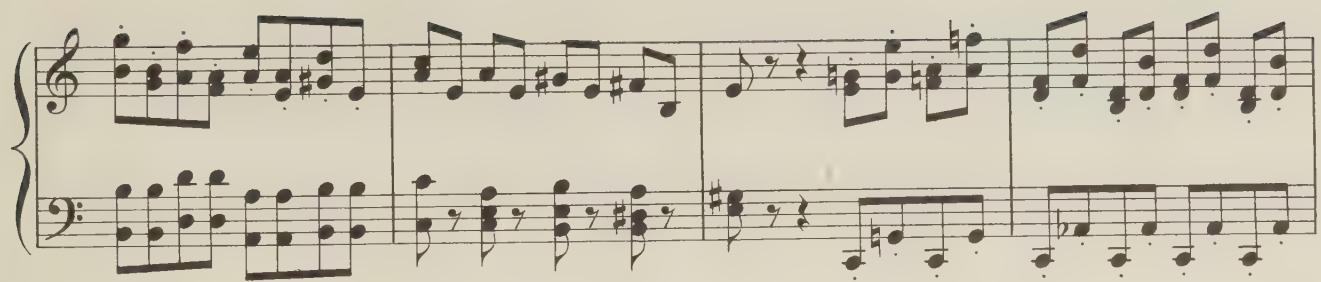
Musical score page 126, measures 1-2. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 1 starts with eighth-note pairs in the bass, followed by sixteenth-note patterns in the treble. Measure 2 begins with a forte dynamic (f) in the bass, followed by eighth-note pairs in the treble.

Musical score page 126, measures 3-4. The score continues with two staves. Measure 3 features eighth-note pairs in the bass and sixteenth-note patterns in the treble, with dynamics pp (mezzo-forte) and m.s. (mezzo-forte). Measure 4 continues with eighth-note pairs in the bass and sixteenth-note patterns in the treble, with dynamics pp (mezzo-forte).

Musical score page 126, measures 5-6. The score continues with two staves. Measure 5 features eighth-note pairs in the bass and sixteenth-note patterns in the treble, with dynamics pp (mezzo-forte). Measure 6 begins with a dynamic ff (fortissimo) in the bass, followed by eighth-note pairs in the treble.

Musical score page 126, measures 7-8. The score continues with two staves. Measures 7 and 8 show eighth-note pairs in the bass and sixteenth-note patterns in the treble, with dynamics ff (fortissimo).

Musical score page 126, measures 9-10. The score continues with two staves. Measures 9 and 10 show eighth-note pairs in the bass and sixteenth-note patterns in the treble, with dynamics ppp (pianississimo).



Musical score for two staves (treble and bass). Measure 9: Treble staff eighth-note chords, Bass staff eighth-note chords. Measure 10: Treble staff eighth-note chords, Bass staff sixteenth-note chords. Measure 11: Dynamics: ff (fortissimo) in treble, p (pianissimo) in bass. Measure 12: Dynamics: p (pianissimo) in treble, pp (ppianissimo) in bass. Measure 13 (dashed line): Treble staff eighth-note chords, Bass staff eighth-note chords.

Musical score for two staves (treble and bass). Measure 14: Treble staff eighth-note chords, Bass staff eighth-note chords. Measure 15: Treble staff eighth-note chords, Bass staff eighth-note chords. Measure 16: Treble staff eighth-note chords, Bass staff eighth-note chords. Measure 17: Treble staff eighth-note chords, Bass staff eighth-note chords.

Musical score for two staves (treble and bass). Measure 18: Treble staff eighth-note chords, Bass staff eighth-note chords. Measure 19: Treble staff eighth-note chords, Bass staff eighth-note chords. Measure 20: Treble staff eighth-note chords, Bass staff eighth-note chords. Measure 21: Dynamics: f (forte) in treble, ff (fortissimo) in bass. Measure 22: Treble staff eighth-note chords, Bass staff eighth-note chords.

A musical score for piano, consisting of four staves. The top two staves are in G major (treble clef) and the bottom two are in C major (bass clef). The first staff features sixteenth-note patterns with dynamic markings *ff* and *v*. The second staff has a bass line with *ff* dynamics. The third staff begins with a bass line followed by a treble line with grace notes and a measure of rests. The fourth staff shows a continuous bass line. The key signature changes to B-flat major (two flats) starting from the third page. The score includes various dynamic markings like *ff*, *m.s.*, and *tr*.

Musical score for piano, 4 staves, measures 129-135.

The score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (indicated by a 'C'). The music features various dynamics and performance instructions:

- Measure 129:** The top staff has a dynamic of **f** (fortissimo) over a sustained note. The bass staff has a dynamic of **p** (pianissimo).
- Measure 130:** The top staff has a dynamic of **f** (fortissimo). The bass staff has a dynamic of **p** (pianissimo).
- Measure 131:** The top staff has a dynamic of **f** (fortissimo). The bass staff has a dynamic of **p** (pianissimo).
- Measure 132:** The top staff has a dynamic of **f** (fortissimo). The bass staff has a dynamic of **p** (pianissimo).
- Measure 133:** The top staff has a dynamic of **f** (fortissimo). The bass staff has a dynamic of **p** (pianissimo).
- Measure 134:** The top staff has a dynamic of **f** (fortissimo). The bass staff has a dynamic of **p** (pianissimo).
- Measure 135:** The top staff has a dynamic of **f** (fortissimo). The bass staff has a dynamic of **p** (pianissimo).

Performance instructions include grace notes, slurs, and trills. Measures 129-133 show a repeating pattern of eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. Measures 134-135 introduce sixteenth-note patterns in both staves.

Musical score page 130, measures 1-2. The music is in common time, key signature is one flat. The piano part consists of two staves. The treble staff has eighth-note patterns with slurs and grace notes. The bass staff has eighth-note patterns. Dynamics include *pp* (pianissimo) in measure 2.

Musical score page 130, measures 3-4. The piano part continues with eighth-note patterns. The dynamics remain *pp*.

Musical score page 130, measures 5-6. The piano part continues with eighth-note patterns. The dynamics remain *pp*.

Musical score page 130, measures 7-8. The piano part features eighth-note chords. Dynamics are *fz*, *p*, *fz*, *p*, *fz*, and *pp*.

Musical score page 130, measures 9-10. The piano part features eighth-note chords. Dynamics are *fz*, *p*, and *staccato e pp* (staccato and pianissimo).



Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

(Other troops enter, following war-chariots, banners, sacred vessels and images of the gods.)

**Tempo I.**

Chorus of People.

SOPRANO I.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh  
vin - di - ce,  
glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

SOPRANO II.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh

vin - di - ce,  
glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

TENOR.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh

vin - di - ce,  
glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

BASS.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh

vin - di - ce,  
glo - rious band,

Chorus of Priests.

TENOR I.

A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

TENOR II.

A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

BASS I.

A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

BASS II.

A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

**Tempo I.**

*ff grandioso*

noi; sul pas - so de-glie ro - i, sul pas - so de - gli e -  
ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

noi; sul pas - so de-glie ro - i, sul pas - so de - gli e -  
ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

noi; sul pas - so de-glie ro - i, sul pas - so de - gli e -  
ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

noi; sul pas - so de-glie ro - i, sul pas - so de - gli e -  
ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

il guar - doer-ge - te,  
our glanc - es raise we,

il guar - doer-ge - te,  
our glanc - es raise we,

il guar - doer-ge - te,  
our glanc - es raise we,

il guar - doer-ge - te,  
our glanc - es raise we,

il guar - doer-ge - te,  
our glanc - es raise we,

ff

Più animato.

ro - i lau - ri, i fior ver - siam!  
 flow - ers Scat - ter their path a - long!

ro - i lau - ri, i fior ver - siam!  
 flow - ers Scat - ter their path a - long!

ro - i lau - ri, i fior ver - siam!  
 flow - ers Scat - ter their path a - long!

il guar - do er - ge - te;  
 Our glanc - es raise we;

il guar - do er - ge - te;  
 Our glanc - es raise we;

il guar - do er - ge - te;  
 Our glanc - es raise we;

il guar - do er - ge - te;  
 Our glanc - es raise we;

Più animato. ( $\text{♩} = 132$ )

Priests.

gra - zie a - gli Dei,  
Thank we our gods,

gra - zie a - gli Dei,  
Thank we our gods,

gra - zie a - gli Dei,  
Thank we our gods,

gra - zie a - gli Dei,  
Thank we our gods,

a - gli Dei ren -  
thank our gods anda - gli Dei ren -  
thank our gods anda - gli Dei ren -  
thank our gods and

de - te nel for - tu - na - to dì.  
praise we On this tri - um - phant day.

de - te nel for - tu - na - to dì.  
praise we On this tri - um - phant day.

de - te nel for - tu - na - to  
praise we On this tri - um - phant

## People.

Vie - ni, o-guerrier, vie - ni a gio ir, a\_\_ gio-ir con noi, o\_\_ guer -  
Hith-er, glorious band, min - gle your joy, mingle your joy with ours, hith-er ad -

Glo - ria, glo - ria, glo - ria, glo - ria al guer -  
Glo - ry, glo - ry, glo - ry, glo - ry be

Glo - ria, glo - ria, glo - ria, glo - ria al guer -  
Glo - ry, glo - ry, glo - ry, glo - ry be

Gra - zie, gra - zie, gra - zie, gra - zie a - gli  
Thank we, thank we, thank we, thank we our

Gra - zie, gra - zie, gra - zie, gra - zie a - gli  
Thank we, thank we, thank we, thank we our

dì. Gra - zie, gra - zie, gra - zie, gra - zie a - gli  
day. Thank we, thank we, thank we, thank we our



*ff stent.*

rier, vie - nio guer- rier,  
vance, oh glo - rious band,

vie - ni a gio - ir con noi, vie - ni,  
Min - gle your joy with ours, hith - er,

rier, glo - ria al guer- rier,  
yours, glo - ry be yours,

vie - ni, hith - er,

rie - ni, hith - er,

rier, glo - ria al guer- rier,  
yours, glo - ry be yours,

vie - ni, hith - er,

rie - ni, hith - er,

rier, glo - ria al guer- rier,  
yours, glo - ry be yours,

vie - ni, hith - er,

o guer- rier, vie - ni,  
glorious band, hith - er,

Dei, gra - zie a - gli Dei  
gods, thank we our gods,

ren - de - te, praisewe,

gra - zie thank our

Dei, gra - zie a - gli Dei  
gods, thank we our gods,

ren - de - te, praisewe,

gra - zie thank our

Dei, gra - zie a - gli Dei  
gods, thank we our gods,

ren - de - te, praisewe,

gra - zie thank our

Dei, gra - zie a - gli Dei  
gods, thank we our gods,

ren - de - te, praisewe,

gra - zie thank our

*ff stent.*

*ritenuto come prima*

vie - ni, hith - er,

o guer - rie - ro, glorious warriors,

vie - ni, o guer - rier, hith - er, glo - rious band,

vie - ni a gio - ir con Mingle your joy, your

a - gli De - i, gods and praise we,

a - gli De - i, gods and praise we,

a - gli De - i, gods and praise we,

a - gli De - i, gods and praise we,

*ff riten. come prima*

no - i, sul pas - so de - gl'e - ro - - ij lau-rie i fior\_ ver-  
joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on their

no - i, sul pas - so de - gl'e - ro - - ij lau-rie i fior\_ ver-  
joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on their

no - i, sul pas - so de - gl'e - ro - - ij lau-rie i fior\_ ver-  
joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on their

*ff*  
gra-zie a - gli Dei,  
thank we our gods,

*ff*  
gra-zie a - gli Dei,  
thank we our gods,

*ff*  
gra-zie a - gli Dei,  
thank we our gods,

siam.  
path.

Vie - ni, o\_ guer - rie - o,  
Hith - er ad - vance, glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

siam.  
path.

Vie - ni, o\_ guer - rie - o,  
Hith - er ad - vance, glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

siam.  
path.

Vie - ni, o\_ guer - rie - o,  
Hith - er ad - vance, glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

gra-zie a-gli  
thank we our

Dei,  
gods,

gra-zie a-gli  
thank we our

Dei,  
gods,

gra-zie a-gli  
thank we our

Dei,  
gods,

noi; sul pas-so de-gl'e ro - - i i lauri, i fior ver -  
ours; Green bays and fragrant flow - - ers We'll scatter their path a-

noi; sul pas-so de-gl'e ro - - i i lauri, i fior ver -  
ours; Green bays and fragrant flow - - ers We'll scatter their path a-

noi; sul pas-so de-gl'e ro - - i i lauri, i fior ver -  
ours; Green bays and fragrant flow - - ers We'll scatter their path a-

**bass**  
noi; sul pas-so de-gl'e - ro - - i lauri, i fior ver -  
ours; Green bays and fragrant flow - - ers Scatter their path a-

ren - de - te, grazie a - gli Dei ren - de - te,  
and praise we, yes, thank our gods and praise we,

ren - de - te, grazie a - gli Dei ren - de - te,  
and praise we, yes, thank our gods and praise we,

ren - de - te, grazie a - gli Dei ren - de - te,  
and praise we, yes, thank our gods and praise we,

(Enter Radamès under a canopy carried by twelve officers.)

Più animato.

4 measures of vocal entries:

siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -

4 measures of vocal entries:

gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, praise we,	gra - zie ren - thank we and
gra - zie a - gli thank we our	De . - i ren - gods, thank and	de - te, praise we,	gra - zie ren - thank we and
gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, praise we,	gra - zie ren - thank we and
gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, praise we,	gra - zie ren - thank we and

Più animato. (♩ = 132.)

4 measures of instrumental music:

ff

ria!  
ry!

ria!  
ry!

ria!  
ry!

ria!  
ry!

de - te nel for - tu - na - to dì,  
praise we on this tri - um - phant day,

de - te nel for - tu - na - to dì,  
praise we on this tri - um - phant day,

de - te nel for - tu - na - to dì,  
praise we on this tri - um - phant day,

de - te nel for - tu - na - to dì,  
praise we on this tri - um - phant day,

ria, glo - ria al - l'E git - to, glo - - -  
ry, glo - ry to E-gypt, glo - - - ria  
ria, glo - ria al - l'E git - to, glo - - -  
ry, glo - ry to E-gypt, glo - - - ry  
ria, glo - ria al - l'E git - to, glo - - -  
ry, glo - ry to E-gypt, glo - - - ry  
ria, glo - ria al - l'E git - to, glo - - -  
ry, glo - ry to E-gypt, glo - - - ry

Dei,  
gods,

gra - zia a - gli Dei, gra - - -  
thank we our gods, thank \_\_\_\_\_

Dei,  
gods,

gra - zia a - gli Dei, gra - - -  
thank we our gods, thank \_\_\_\_\_

Dei,  
gods,

gra - zia a - gli Dei, gra - - -  
thank we our gods, thank \_\_\_\_\_

Dei,  
gods,

gra - zia a - gli Dei, gra - - -  
thank we our gods, thank \_\_\_\_\_

glo - - - ria, glo - ria, glo - - -  
 glo - - - ry, glo - ry, glo - - -

ria, glo - - - ria, glo - ria, glo - - -  
 ry, glo - - - ry, glo - ry, glo - -

- - - - - ria, glo - - -  
 - - - - - ry, glo - -

zie, gra - - - - - zie, a - gli  
 we, thank - - - - - we, our

zie, gra - - - - - zie, gra - zie ren - de - te a - gli  
 we, thank - - - - - we, thank we and praise we our

zie, gra - - - - - zie, gra - zie ren - de - te a - gli  
 we, thank - - - - - we, thank we and praise we our

zie, gra - - - - - zie, gra - zie ren - de - te a - gli  
 we, thank - - - - - we, thank we and praise we our

(The King descends from  
the throne to embrace Radamès.)

fff

ria!  
ry!glo - ria!  
glo - ry!ria!  
ry!glo - ria!  
glo - ry!ria!  
ry!glo - ria!  
glo - ry!ria!  
ry!glo - ria!  
glo - ry!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

fff

## The King.

Sal - va - tor del - la pa - tria, io ti sa - lu - - - - to!  
 Savior brave of thy country, E-gypt sa - lutes thee!

*col canto*

Vieni, e mia fi - glia di sua man ti por - ga il ser - to tri - on -  
 Hither nowad-vance, and on thy head my daughter will place the crown of

(Radamès bends before Amneris, who hands him the crown.)

fa - le.  
 triumph.

Come prima. ( $\text{d} = 92$ .)

(to Radamès.)

O - ra a me chie - di quan - to più bra - mi. Nul - la a te ne -  
 What boon thou ask - est, free - ly I'll grant it. Naught can be de -

*p*

ga - to sarà in tal dì - lo giu - ro per la co - ro-na mi - a, pei sa - cri  
nied thee on such a day. I swear it by the crown I am wearing, by heav'n a -

Radames.

Poco più.

Con - ce - di in pria che innan-zia te sien trat-ti pri-gio - nier..  
First deign to or - der that the captives be be-fore you brought.

Nu - mi!  
bove us!

Poco più.  $\text{d} = 100$ 

Ramphis.

(Enter Ethiopian prisoners surrounded by guards, Amonasro last in the dress of an officer.)

Gra - zie a - gli De - i, gra - zie ren - de -  
Thank we our gods, thank our gods and praise

Priests.

TENORS.

 $\text{ppp}$  $p$ 

Gra - zie a - gli De - i, gra - zie ren - de -  
Thank we our gods, thank our gods and praise

BASSES.

 $\text{ppp}$  $p$ 

Gra - zie a - gli De - i, gra - zie ren - de -  
Thank we our gods, thank our gods and praise

te                      nel for - tu - na - to, nel for - tu - na - to  
 we                      on this tri - umph - ant, on this triumph - ant

te                      nel for - tu - na - to, nel for - tu - na - to  
 we                      on this tri - umph - ant, on this triumph - ant

te                      nel for - tu - na - to, nel for - tu - na - to  
 we                      on this tri - umph - ant, on this triumph - ant

*morendo*

*pp*

dì,                      gra - zie,                      gra - zie                      a - gli Dei.  
 day,                      all thanks,                      all thanks                      to our gods.

*pp*

dì,                      gra - zie,                      gra - zie                      a - gli Dei.  
 day,                      all thanks,                      all thanks                      to our gods.

dì,                      gra - zie,                      gra - zie                      a - gli Dei.  
 day,                      all thanks,                      all thanks                      to our gods.

*ancora più p*

*pp*

Allegro assai vivo.

Aida.

(Rushing towards Amonasro.)

Che veg-go!— E - gli?— Mio pa - dre!—  
 What see I?— he here!— My fa - ther!—

Amneris.

Suo pa - - - dre!  
 Her fa - - - ther!

Radames.

Suo pa - - - dre!  
 Her fa - - - ther!

Ramphis.

Suo pa - - - dre!  
 Her fa - - - ther!

The King.

Suo pa - - - dre!  
 Her fa - - - ther!

TENORS.

Suo pa - - - dre!  
 Her fa - - - ther!

Priests.

Suo pa - - - dre!  
 Her fa - - - ther!

BASSES.

Suo pa - - - dre!  
 Her fa - - - ther!

SOPRANOS.

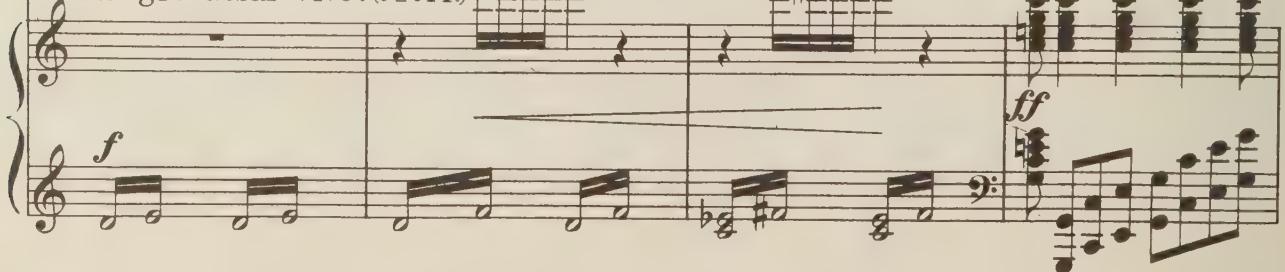
Suo pa - - - dre!  
 Her fa - - - ther!

TENORS.

Suo pa - - - dre!  
 Her fa - - - ther!

BASSES.

Allegro assai vivo. (♩ = 144)



(Embracing her father.)

Aïda.

Tu! pri-gio - nier!  
Thou! captive made!

Amneris.

In po-ter no-stro!

Amonasro. And in our pow-er!

(whispering to Aida.)

Non mi tra-dir!  
Tell not my rank!

The King.

(to Amonasro.)

T'ap - pres-sa...  
Come for-ward...

Amonasro.

Suo pa - dre. An - ch'io pu -  
Her fa - ther. I too haveDun - que - tu sei?  
So then - thou art?

Molto largo.

An - ch'io pu -  
I too have

Molto largo. (♩ = 52.)

gnai - vin - ti noi fum-mo - mor - te in - van cer - cai.  
fought - and we are conquer'd death I vain - ly sought.

Andante sostenuto. (♩ = 66.)

Amonasro.

(pointing to the uniform he is wearing.)

Que-stàs-si - sa ch'io ve - sto vi di - ca che il mio  
 This my gar - ment has told you al-read - y that I

*pp*

Re, la mia patria ho di - fe - so; fu la  
 fought to de-fend King and coun-try; Adverse

*ff* *pp*

sor - te a nostr'ar - mi ne - mi - ca\_ tòr-nò va - no de' for - ti l'ar -  
 for - tune against us ran stea - dy\_ Vain-ly sought we the fates to de -

dir. Al mio piè \_ nel - la pol - ve di - ste - so giac - queil  
 fy. At my feet\_ in the dust lay ex - tend-ed Our

*ff* *pp* *f*

Re — da più col — pi tra — fit — to; se l'a — mor del — la  
 King, — countless wounds had trans — pierc'd him; If to fight for the

pa — tria è de — lit — to siam rei  
 coun — try that — nusr'd him Make one

Put — ti, siam pronta a mo — rir! Ma tu, Re, tu si — gno — re pos —  
 guil — ty, we're ready to die! But, oh King, in thy pow — er trans —

dolce  
 sen — te, a co — sto — ro ti vol — gi cle — men — te Og — gi  
 cen — dent, Spare the lives on thy mer — cy de — pen — dent By the

ten.

noi siam per - cos - si dal fa - to, ah! do - man voi po - tria il fa - to col -  
fates though to - day o - ver - tak-en, Ah! say who can to-morrow's e - vent de -

Aïda.

*p*

Ma tu Re, tu si - gno - re pos - sen - te, a co -  
But, oh King, in thy pow - er tran - scen - dent Spare the

Slave-prisoners.

pir.  
scry?*p*

Si: dai Nu - mi per - cos - si noi sia - mo; tua pie -  
We, on whom heav - en's an - ger is fall - ing, Thee im -

Si: dai Nu - mi per - cos - si noi sia - mo; tua pie -  
We, on whom heav - en's an - ger is fall - ing, Thee im -

*sempre legato*

sto - ro ti vol - gi cle - men - te, Og - gi noi siam per - cos - si dal  
lives on thy mer - cy de - pen - dent, By the fates tho' to day o - ver -

tà, tua cle-men - za im - plo - ria - mo; ah giam - mai di sof - frir vi sia -  
plore, on thy clem - en - cy call - ing; May ye ne'er be by for - tune for -

tà, tua cle-men - za im - plo - ria - mo; ah giam - mai di sof - frir vi sia -  
plore, on thy clem - en - cy call - ing; May ye ne'er be by for - tune for -

fa - to, ah! do - man voi po - tria il fa - to col - pir.  
tak - en, Ah! say, who can to-morrow's e - vent de - scry?

Amonasro.

Ah! do - man voi po - tria il fa - to col - pir.

Ramphis.

Ah! say, who can to-morrow's e - vent de - scry?

Strug - gio  
Death, oh

da - to ciò chejn og - gi nè da - to sof - frir!  
sak - en, Nor like us in cap - tiv - i - ty lie!  
ciò chejn og - gi nè da - to sof - frir!  
Nor like us in cap - tiv - i - ty lie!

da - to ciò che nè da to sof - frir!  
sak - en, Nor thus in cap - tiv - i - ty lie!

Strug - gio  
Death, oh

Strug - gio  
Death, oh

Ramphis.

Re, que - ste ciur - me fe - ro - - ci, chiu - dil  
King, be their just des - ti - na - - tion, Close thy

Re, que - ste ciur - me fe - ro - - ci, chiu - dil  
King, be their just des - ti - na - - tion, Close thy

Re, que - ste ciur - me fe - ro - - ci, chiu - dil  
King, be their just des - ti - na - - tion, Close thy

Priests.

Priests.

## Aida.

Slave-prisoners.

Ramphis.

Pie - tà!  
Ah spare!

cor \_\_\_\_\_ al - le per - fi - de vo - ci;  
heart \_\_\_\_\_ to all vain sup - pli - ca - tion, fur - dai  
By the

Pie - tà!  
Ah spare!Pie - tà!  
Ah spare!

cor \_\_\_\_\_ al - le per - fi - de vo - ci; fur dai  
heart \_\_\_\_\_ to all vain sup - pli - ca - tion, By the  
cor \_\_\_\_\_ al - le per - fi - de vo - ci; fur dai  
heart \_\_\_\_\_ to all vain sup - pli - ca - tion, By the

m. s. m. d.

pie - tà!  
ah spare!

Nu - mi vo - ta - tial - la mor - - te, or de'  
heav - ens they doom'd are to per - - ish, We the

pie - tà!  
ah spare!

Nu - mi vo - ta - tial - la mor - - te, or de'  
heav - ens they doom'd are to per - - ish, We the

Nu - mi vo - ta - tial - la mor - - te, or de'  
heav - ens they doom'd are to per - - ish, We the

m. s.

m. d.

string. a poco a poco

pie - tà!  
ah spare!

Ma tu, o Re, si gnor pos -  
But thou, oh King, in thy pow'r trans -

**Amneris.**

Qua - li sguardi,  
With what glances,

**Amonasro.**

Og - gi no - i siam per - cos -  
By the fates tho' we to - day -

**Ramphis.**

Nu - mi si compia il vo - ler!  
heav - ens are bound to o - bey!

**The King.**

Or che fau - sti ne ar - ri -  
High in tri - umph since our ban -

**Slave-prisoners.**

pie - tà!  
ah spare!

tua pie - ta - de, tua cle - men -  
we im - plore \_ thee, on thy clem -

pie - tà!  
ah spare!

tua pie - ta - de, tua cle - men -  
we im - plore \_ thee, on thy clem -

**Priests.**

Nu - mi si compia il vo - ler!  
heav - ens are bound to o - bey!

A mor - te! a  
To death all! to

**SOPRANOS.**

Nu - mi si compia il vo - ler!  
heav - ens are bound to o - bey!

A mor - te! a  
To death all! to

**TENOR.**

Sa - cer - do - ti, gli sde -  
Ho - ly priests, calm your an -

**BASS.**

Sa - cer - do - ti, gli sde -  
Ho - ly priests, calm your an -

m.s. m.d.

ff

string. a poco a poco

ff

sen - te, a co - sto - ro ti mo - stra cle - men -  
 cen - dent, spare the lives on thy mer - cy de - pen -  
  
 so-vr'ess-saha ri - vol - ti! di qual fiam - ma ba -  
 on her he is gaz - ing! glow-ing pas - sion with -  
  
 si dal fa - - to, voi do - man po-tria il  
 are o - ver - ta'en, who the e - vent can of to -  
  
 mor - te! a mor-te! o Re, struggi,  
 death all! to death all! oh King, now be  
  
 don gli e - ven - ti a co - sto - ro mostriam-ci cle -  
 ners now are soar - ing, Let us spare those our mer - cy im -  
  
 za im - plo - ria - mo, ah pie -  
 en - cy now call - ing, spare us  
  
 za im - plo - ria - mo, tua on cle -  
 en - cy now call - ing, on thy  
  
 mor - te! a mor-te! o Re, struggi,  
 death all! to death all! oh King, now be  
  
 mor - te! a mor-te! o Re, struggi,  
 death all! to death all! oh King, now be  
  
 gni pla - ca - te, lu - mil  
 ger ex - ceed - ing, lend an  
  
 gni pla - ca - te, lu - mil  
 ger ex - ceed - ing, lend an

ff

- - - - - te \_ .  
 - - - - - dent \_ .  
 le - na - no j vol - ti! *cupo*  
 in them is blaz - ing! qua-li sguardi  
**Radamès.** With what glances  
 (fixing his eyes on Aida)  
 (Il do - lor che in quel vol - to fa  
 (See her cheek wan with weep - ing and  
 fa - to col - pir. Tua pie - im  
 mor - row de - scry. We  
 strug - gi que - ste ciur - me,  
 death their des - ti - na - tion,  
 men - ti, - or che  
 plor - ing, - High in  
 tà, pie - tà, che  
 we im plore,  
 men - za jm - plo - ria - mo,  
 clem - en - cy call - ing,  
 strug - gi que - ste ciur - me,  
 death their des - ti - na - tion,  
 strug - gi que - ste ciur - me,  
 death their des - ti - na - tion,  
 pre - cea scol - ta - te;  
 ear to their plead - ing;  
 pre - cea scol - ta - te;  
 ear to their plead - ing;

*pp dolce*

*p dolce*

tua pie - tà im - thy  
 I im - - plore  
 vol-ti! di qual fiamma ba-le - na - noi  
 gazing! Glowing passion with-in them is

vel - la al mio sguar - do la ren - de più  
 sor - row From af - - flic - tion new charm seems to  
 tà, tua cle-men-za implo - ria-mo,  
 plore, on thy clemen-cy calling,

si com -  
 we of

fau - sti near-ri - don gli e - ven - ti,  
 tri - umph our ban - ners are soar - ing,  
 pie-tà,  
 ah spare,

pie - ah

si com -  
 we of

si com -  
 we of

pp

sa-cer-do - ti, gli sdegni pla -  
 Ho-ly priests calm your anger ex -  
 pp

sa-cer-do - ti, gli sdegni pla -  
 Ho-ly priests calm your anger ex -

plo - ro. —  
 mer - cy, —  
 vol - ti! Ed io so-la,  
 blaz - ing! She is lov'd, av - vi - li - ta, re -  
 bel - la; o - gni stil - la del pian - to a - do -  
 bor - row; In my bo - som love's flame seems new -  
 pi - sca de' Nu - mijl vo - ler!  
 heav - en the will must o - bey!

tua pie -  
 we im -  
 a co -  
 spare, we

tà,  
 spare,

pi - sca de' Nu - mijl vo - ler!  
 heav - en the will must o - bey!

pi - sca de' Nu - mijl vo - ler!  
 heav - en the will must o - bey!

ca - te,  
 ceed-ing,

ca - te,  
 ceed-ing,

jet-ta? la ven - det - ta mi rug - - - ge nel  
 slighted? Stern re - venge in my breast loud-ly  
 ra - to\_\_ nel\_\_ mio\_\_ pet - to\_\_ rav - vi - va \_\_ p'a -  
 light - ed\_\_ by\_\_ each\_\_ tear - drop that flows from her  
 tà, tua cle - men - - za im - - plo -  
 plore, we thy mer - - cy  
 sto - ro mo-striam - ci cle - men - -  
 those then our mer - cy im - - plor -  
 ah, pie-tà,  
 we im - plore,  
 pie - ah

l'u - mil pre - ce de' vin - ti a - scol -  
 Lend an ear to the conquer'd foe  
 l'u - mil pre - ce de' vin - ti a - scol -  
 Lend an ear to the conquer'd foe

ff  
 og - gi no - i siam per - cos - si,  
 By fate tho' we're now o'er - tak - en,  
 cor, la ven - det - ta, la ven - det - ta  
 cries, stern-ly ven - geance, stern-ly ven - geance  
 mor, o - gni stil-la del pian - to a - do -  
 eyes, in my bosom love's flame seems new.  
 riam, tua clemenza implo - riam, tua clemenza implo -  
 plore, we thy mercy im - plore, we thy mercy im -  
 strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ci,  
 death, oh King, yes, let death be now their just des - ti - na - tion,  
 ti: la pie - fà sa - - leai  
 ing: By the gods mer - - cy  
 pie - tâ, pie - ah  
 tâ, tua clemenza implo - riam, tua clemenza implo -  
 spare, we thy mercy im - plore, we thy mercy im -  
 strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ci,  
 Death, oh King, yes, let death be now their just des - ti - na - tion,  
 strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ci,  
 Death, oh King, yes, let death be now their just des - ti - na - tion,  
 ta - te;  
 pleading;  
 ta - te;  
 pleading;  
 ff

People.

do - man voi \_\_\_\_\_ po - tri - a -  
ah! say who \_\_\_\_\_ to - mor - rows,  
mi rug - ge, nel cor,  
in my breast loud - ly cries,  
in my  
ra - to, del pian - to a - do - ra - to nel mio pet - to,  
kin - dled, love's flame seems new kin - dled by each tear - drop,  
riam, im - plo - ria - mo, tua pie -  
plore, we im - plore thee, we im -  
strug - gi, strug - gi; fur dai Nu - mi vo -  
let them per - ish; they are doom'd by the  
Nu - mi gra - di ta e - raf - fer - ma,  
aye is re - quit ed and con - firm - eth,  
tua pie - ta - de,  
spare, oh spare us,  
tua pie - ta - de,  
spare, ah spare us,  
tua pie - ta - de,  
spare, ah spare us,  
strug - gi, strug - gi; fur dai Nu - mi vo -  
let them per - ish; they are doom'd by the  
sa cer - do - ti,  
Ho ly priest hood,  
sa cer - do - ti,  
Ho ly priest hood,  
sa cer - do - ti,  
Ho ly priest hood,

po - tri - a il fa to  
 to - mor - rows e-vent can  
 rug - ge nel co - re,  
 breast loud ven - geance cry - eth,  
 nel mio pet - to rav - vi - va  
 by - each tear - drop that flows from  
 ta - de, tua cle - men - za  
 plore thee, we for mer - cy  
 ta - ti, fur vo - ta - tial la mor - te, si com-pi-sca de'  
 heav - ens, they are doom'd all to per - ish, and the will of the  
 e raf - fer - ma il po - ter,  
 and con - firm - eth prince - ly sway,  
 tua cle - men - za in - vo-chia - mo,  
 we for mer - cy all im - plore thee,  
 tua cle - men - za in - vo-chiam,  
 we for mer - cy thee im - plore,  
 ta - ti, vo - ta - tial - la mor - te, si com-pi-sca de'  
 heav - ens, they are doom'd all to per - ish, and the will of the  
 ta - ti, vo - ta - tial - la mor - te, si com-pi-sca de'  
 heav - ens, they are doom'd all to per - ish, and the will of the  
 gli calm your sde - gni pla - ca - te,  
 gli calm your sde - gni ex - ceed - ing,  
 gli calm your sde - gni pla - ca - te,  
 gli calm your an - ger ex - ceed - ing,  
 gli calm your sde - gni pla - ca - te,  
 gli calm your an - ger ex - ceed - ing,

*ff*      *3 dim.*      *allarg.*      *pp a tempo.*

col - pir. Ma tu, o  
des - cry. But, oh

nel cor. Ed io  
loud cries. She is

far dor, Il do -  
her eyes, Her fair

im - plo - riam. Ma tu, o  
thee im - plore. But, oh

Nu - mi, de' Nu - mi il vo - ler!  
heav - ens we all must o - bey!

Strug - gi, o Re, que - ste  
Death, oh King, yes, let

il po - ter.  
prince ly sway.

La Mer -

in vo - chaim.  
we im - plore.

Sì dai  
We on

in - vo - chaim.  
we im - plore.

Sì dai  
We on

Nu - mi, de' Nu - mi il vo - ler!  
heav - ens we must all o - bey!

Strug - gi, o Re, que - ste  
Death, oh King, yes, let

pie - tà! pos -  
ah spare! we

pie - tà! Re  
ah spare! King,

*cupo*  
*pp*

*pp*

*pp legato*

Re, tu si - gno - re pos - sen - te, a co -  
 King, in thy pow - er tran - scand - ent Spare the  
 so-la, av - vi - li - ta, av - vi -  
 loved and my passion, and my  
 lor, il do - lor  
 cheek, her fair cheek

Re, tu si - gno - re pos - sen - te, a co -  
 King, in thy pow - er tran - scand - ent Spare the  
 ciur-me, que-ste ciurme fe - ro - ci, fur dai Nu-mi vo -  
 death be their most just desti - na - tion, they by heaven are

pie - tà, aye,  
 Nu - mi per - cos - si noi sia - mo, tua pie -  
 whom heav - en's an - ger is fall - ing thee im -  
 Nu - mi per - cos - si noi sia - mo, tua pie -  
 whom heav - en's an - ger is fall - ing thee im -  
 Struggi, o Re, ques-te ciur - me, que-ste ciurme fe-ro-ci,  
 Death, oh King, yes, let death be their just desti-na-tion,  
 ciur-me que-ste ciurme fe - ro - ci, fur dai Nu-mi vo -  
 death be their most just desti - na - tion, they by heaven are

sen - te, pos - sen - te,  
 cher - ish, we cher - ish,

sto - ro ti mo - stra cle - men - te og - gi  
 lives on thy mer - cy de - pend - ent, By the  
 li-ta, re - jet - ta? la ven-  
 passion is slight - ed? stern-ly  
 seems

sto - ro ti mo - stra cle - men - te og - gi  
 lives on thy mer - cy de - pend - ent, By the  
 ta - ti, fur vo - ta - ti alla mor - te, si com - pi - sca de'  
 fat - ed, they are fat-ed to per - ish, And the heavens we

la  
 mer -

ta, tua cle - men - za im - plo - ria - mo: ah! giam -  
 plore, on thy clem - en - cy call - ing; May ye

ta, tua cle - men - za im - plo - ria - mo: ah! giam -  
 plore, on thy clem - en - cy call - ing; May ye

fur dai Nu - mi vo - ta - ti, fur vo - ta - ti alla morte,  
 they by heav-en are fat-ed, they are fat-ed to per - ish,

si com - pi - sca de'  
 and the heav - ens we

Re King pos - we  
 Re King pos - we

pp

noi siam per - cos - si dal fa - to, ah do - man voi potria il fato col -  
 fates tho' to - day o - ver - tak-en, Ah, say who canto-morrow'se-vent des -  
 detta vengeance mi rug with-in ge nel cor. -  
 vengeance loud-ly cries.  
 ren - de più bel - la;  
 new charm'to bor - row;  
 noi siam per - cos - si dal fa - to, ah do - man voi potria il fa - to col -  
 fates tho' to - day o - ver - tak-en, Ah, say who canto-morrow'se-vent des -  
 Nu - mi, si com - pi - sca de' Nu - mi il vo - ler!  
 all, and the heavens we all must o - bey!  
 pie - ta,  
 - cy, aye,  
 mai di sof - frir vi sia da - to cio che in og - gi n'e da - to sof -  
 ne'er be by for - tune for sak - en, Nor e'er like us in cap - tiv - i - ty  
 ciò che in og - gi n'e da - to sof -  
 Nor e'er like us in cap - tiv - i - ty  
 mai di sof - frir vi sia da - to ciòche n'e da - to sof -  
 ne'er be by for - tune for sak - en, er in cap - tiv - i - ty  
 si com - pi - sca de' Nu - mi il vo - ler!  
 and the heavens we all must, must o - bey!  
 Nu - mi si com - pi - sca de' Nu - mi il vo - ler!  
 all, and the heavens we all must o - bey!  
 sen - te,  
 cher - ish,  
 sen - - te,  
 cher - - ish,  
 ten.

pir, do - man voi, do - man voi il -  
 cry, who to - morrow's who to - morrow's e -  
 ed io so-la, av - vi - li - ta, av - vi -  
 She is lov-ed, and my passion, and my  
 o - gni stil-la, o - gni stil-la del -  
 in my bo-som, in my bo-som love's  
 pir, og - gi no - i, og - gi no - i siam per -  
 cry, By the fates, by the fates we're to -  
 struggi,o Re, struggi,o Re, que-ste ciurme,  
 death, oh King, death, oh King, let them perish,  
 la pie - tà, la pie - tà sa-le ai  
 mer - cy, aye, mer - cy, aye by the  
 frir! ah giam - ma-i, ah giam - ma-i di sof -  
 lie! may you nev-er, may you nev-er be by  
 frir! ah glam - ma-i, ah glam - ma-i di sof -  
 lie! may you nev-er, may you nev-er be by  
 struggi,o Re, struggi,o Re, que-ste ciurme,  
 death, oh King, death, oh King, let them perish,  
 struggi,o Re, struggi,o Re, que-ste ciurme,  
 death, oh King, death, oh King, let them perish,  
 e tu,o Re, tu, o Re, tu pos -  
 mighty King, mighty King, thou whose  
 e tu,o Re, tu, o Re, tu pos -  
 mighty King, mighty King, thou whose

**ff**

fa - - - - - to po -  
 vent can, to  
 li - - ta, re - jet - - - - ta? la - ven -  
 pas - - sion is slight - - - - ed? Stern - ly  
 pian - - to a - - do - ra - to nel mio pet - to, nel - mio  
 flame seems new - light - ed By each tear - drop, by - each  
 cos - - si dal fa - - to, voi do - - -  
 day o - ver - tak en, Yet who  
 fur dai Nu - mi vo - ta - - - - tial - la mor - te,  
 they by heav - en are fat - - - - ed to per - ish,  
 Nu - - mi gra - di - ta e raf - - -  
 gods is re - quit - ed, And of  
 frir vi sia da - to ciò che in og - gi, ciò che in  
 for - - tune for sak - en, Nor like us, nor e'er like  
 frir vi sia da - to ciò che in og - gi, ciò che in  
 for - - tune for sak - en, Nor like us, nor e'er like  
 fur dai Nu - mi vo - ta - - - - tial - la mor - te,  
 they by heav - en are fat - - - - ed to per - ish,  
 fur dai Nu - mi vo - ta - - - - tial - la mor - te,  
 they by heav - en are fat - - - - ed to per - ish,  
 sen - - te, tu for - te, a cle - men - zaya cle -  
 pow - - er we cher - ish, in thy bo - som let  
 sen - - te, tu for - te, a cle - men - zaya cle -  
 pow - - er we cher - ish, in thy bo - som let

**ff**

*mf string.*

tri - a - doman vo - i potria col - pir, do - man  
 mor - rows, can to - mor - row's e - vent des - cry, say, who  
 det - ta - la - ven - det - ta rugge nel cor, la - ven -  
 ven - geance, stern - ly ven - geance within me cries, yes, stern -  
 pet - to - rav - vi - va l'ar - dor, nel - mio  
 tear - drop - that - flows from her eyes, by each,  
 man il fa - to, po - tri - a col - pir, do - man  
 can to-mor - row's e - vent e'er des - cry, yes, who  
 si compi - sca de' Nu - mi il voler! für - dai - Nu - mi, dai  
 we of heav - en the will - must o - bey, they - by - heav - en, by  
 fer - - ma de' pren - - ciil po - ter,  
 princ - es it strength - ens the sway,  
 og - - gi nè da - to sof - frir!  
 us in cap tiv - i ty lie!  
 og - - gi nè da - to sof - frir!  
 us in cap tiv - i ty lie!  
 si compi - sca de' Nu - mi il voler! fur - dai - Nu - mi, dai  
 we of heav - en the will - must o - bey, they - by - heav - en, by  
 si compi - sca de' Nu - mi il voler! fur - dai - Nu - mi, dai  
 we of heav - en the will - must o - bey, they - by - heav - en, by  
 men - za di - schiudi il pen - sier,  
 mer - cy, let mer - cy have sway,  
 men - - za di - schiu - - di il pen - sier,  
 mer - - cy, let mer - - cy have sway,  
 men - - za' di schiu - - di il pen - sier,  
 mer - - cy, let mer - - cy have sway,

8 *string.*

*pp*

*a poco a poco**ff*

voi po-tria il fa-to, do-man voi po-tria col-pir,  
can des-cry to-morrow, who to-morrow, can des-cry,

det-ta, la ven-det-ta rug-ge, rugge in cor,  
ven-geance, yes, stern vengeance, yes, stern vengeance loud with-in me cries,

pet-to, nel mio pet-to o-gni stil-la del suo pian-to,  
each teardrop, each teardrop, in my bo-som love is light-ed,

voi po-tria il fa-to, do-man voi po-tria col-pi-re,  
can, who can to-morrow e'er des-cry, des-cry, to mor-row,

Nu-mi vo-ta-ti al-la morte, fur vo-ta-ti al-la mor-te,  
heav-en are fat-ed to perish, they are fat-ed all to per-ish,

*ff* ai Nu-mi sa-le gra-di-ta,  
aye by the gods is re-quit-ed,

ah, tua cle-men-za im-plo-ria-mo,  
ah, see for mer-cy we im-plore thee,

*ff* ah, tua cle-men-za im-plo-ria-mo,  
ah, see for mer-cy we im-plore thee,

*a poco a poco*

Nu-mi vo-ta-ti al-la mor-te, fur vo-ta-ti al-la mor-te,  
heav-en are fat-ed to perish, they are fat-ed all to per-ish,

Nu-mi vo-ta-ti al-la mor-te, fur vo-ta-ti al-la mor-te,  
heav-en are fat-ed to perish, they are fat-ed all to per-ish,

*ff* a cle-men-za di-schiudi il pen-sier,  
ah, let mer-cy have sway,

*ff* a cle-men-za di-schiudi il pen-sier,  
ah, let mer-cy have sway,

Come prima. ***pp***voi po-tria col - pir.  
say who can des - cry.***pp***  
rug - - - ge in cor, in  
loud ly cries, loudnel mio pet - to rav-vi - va l'ar- dor, l'ar -  
by each tear - drop that flows from her eyes, her***pp***do-man voi po - tria col - pir, po-tria col -  
who to - mor row can des - cry, who can des***p***  
si compi-sca de' Numi il vo - ler, de' Nu-mi il vo -  
we of heaven the will must o - bey, the heavens o -e raf-fer - mail po - ter, raf-fer-mail po -  
and confirm - eth the sway, of princes the***pp***  
im - - - plo - riام, im - plo -  
we im - plore, we im -  
***pp***  
im - - - plo - riام, im - plore, im - plo -  
we we im -***p allarg.***  
si compi-sca de' Nu-mi il vo - ler, de' Nu-mi il vo -  
we of heaven the will must o - bey, the heavens o -  
***p***  
si compi-sca de' Nu-mi il vo - ler, de' Nu-mi il vo -  
we of heaven the will must o - bey, the heavens o -***pp***  
oh Re po-sen-te  
oh King, al-might-y  
***pp***  
oh Re po-sen-te  
oh King, al-might-yCome prima. ***ppp******ppp***

## Allegro

cries. \_\_\_\_\_

### *Recit.*

dor, \_\_\_\_\_  
eyes, \_\_\_\_\_

0 Re: pei sa - cri Nu-mi, per lo splen-dor del-la tua co-  
0 King: by heav'n a - bove us, and by the crown on thy brow thou

pir.  
cry  
e

ler!  
bey

ter.  
swa]

riam  
plor

rian  
plor

ler.  
bey.

ler.  
bey.

Re.  
Kin.

Re.  
Kin

**Allegro ( $\text{♩} = 120$ )**

Radamès.

ro - na, com-pier giu - ra - stil vo - to mi - o. Eb -  
 swor - est, what-e'er I asked thee thou wouldst grant it. Vouch -  
 King.

Giurai.  
Say on.

A musical score for Radamès' second solo. The vocal line consists of eighth and sixteenth notes in a mixolydian mode (one flat). The piano accompaniment features sustained chords in the bass and harmonic support in the treble. The vocal part ends with a melodic flourish.

Radamès.

be - ne: a te pei pri-gio - nie - ri E - ti - o - pi vi - ta do -  
 safe then, I pray free-dom and life to free - ly grant un - to these

A continuation of Radamès' second solo. The vocal line begins with a sustained note followed by eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Amneris.

(Per tut-ti!)  
(Free all, then!)Radamès.  
man - do e li - ber - tà.  
E - thiop cap-tives here.

Priests.

Mor - te ai ne - mi - ci del - la  
 Death be the doom of E - gypt's

Mor - te ai ne - mi - ci del - la  
 Death be the doom of E - gypt's

A musical score for the Priests' chorus. The vocal parts consist of eighth and sixteenth notes. The piano accompaniment features sustained chords in the bass and harmonic support in the treble. The vocal parts end with a melodic flourish.

## Ramphis.

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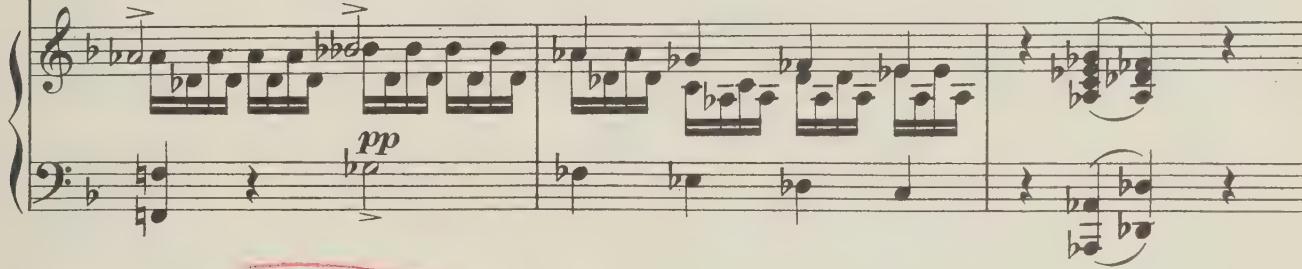
Priests.

Ascolta, o  
Hear me, ohpa - tri - a!  
en - e - mies!pa - tri - a!  
en - e - mies!

People.

*pp*  
 Gra - zia per gl'in - fe li - ci!  
 Com - pas - sion to the wretch - ed!

*pp*  
 Gra - zia per gl'in - fe li - ci!  
 Com - pas - sion to the wretch - ed!

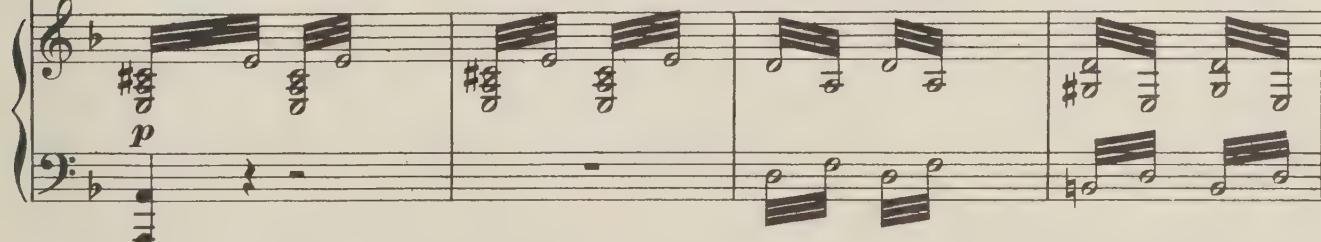
*pp*

(to Radamès.)

Re. Tu pu - re gio - vi - ne e - ro - e, sag - gio con - si - glo a -  
 King! and thou, too, daunt-less young he - ro, lost to the voice of

*a tempo (♩ = 88)*

scol - ta: son ne - mi - cie pro - di so - no\_ la ven - det - ta han - no nel  
 pru - dence: they are foes, to bat - tle hard - ened, Vengeance ne'er in them will



cor, fat - ti au - da - ci dal per - do - no cor - re - ran-no all'ar-mi an-  
die, Grow-ing bold - er if now par-don'd, They to arms once more will

**Radames.**

Spen-to A-mo - na-sro il re guer-rier, non re-sta speran - za ai vin-ti.  
With A-mo - na-sro, their warrior King, all hopes of revenge have perish'd.

cor!  
fly!

**Ramphis.**

Al - me - no, ar - ra di pa-cee se-cur - tà, fra noi re - sti col pa - dre A-  
At least, as earnest of safe-ty and of peace, Keep we back then A - i - da's

*pp legato*

i - da -  
fa-ther.**The King.**

Al tuo consiglio jo ce - do. Di se-cur-tà, di pa-ce un mi-glior pe-gno or io vo'  
I yield me to thy counsel; of safe-ty now and peace a bond more certain will I

Più presto. (♩ = 120.)

dar - vi.  
give you.

Radamès, la pa - tria tut - to a te de - ve.  
Radamès, to thee our debt is un - bounded.

*ff*

D'Am - ne - ris, la ma - no pre - mio ti  
Am - ne - ris, my daugh - ter, shall be thy

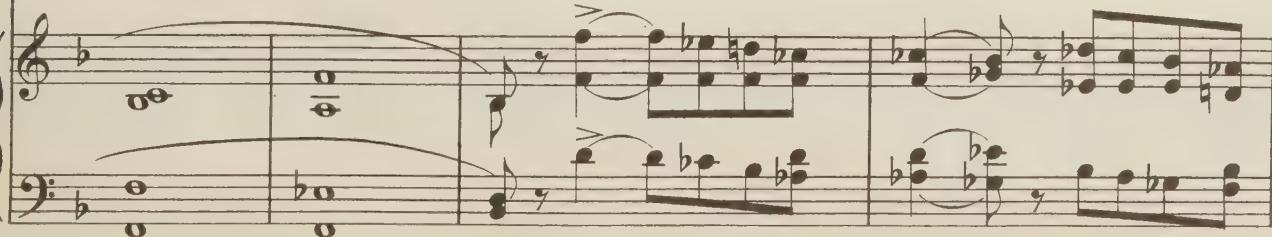
*p string.*

si - a. So - vra l'E - git - to un gior - - no con  
guer - don. Thou shalt here - af - ter o'er E - - gypt with

Amneris.

(Ven - - ga la schia - va, ven - ga a ra -  
(Now let yon bond-maid, now let her

es - sa re - gne - rai.  
her hold con - joint sway.



## Maestoso come prima.

pirmi l'amor mio se  
rob me of my love she

l'o - sa!)  
dare not!

Glo - ria all' E - git - to, ad I - si - de, che il sa - cro suol di -  
Glo - ry to E - gypt's sacred land, I - sis hathaye pro -

Glo - ria al clemente E - gi - zi - o che i nostri cep - pi ha  
Glo - ry to E - gypt's gra - cious land, She hath revenge re -

Glo - ria al clemente E - gi - zi - o che i nostri cep - pi ha  
Glo - ry to E - gypt's gra - cious land, She hath revenge re -

Slave-prisoners.

Priests.

People.

Glo - ria all' E - git - to, ad I - si - de, che il sacro suol di -  
Glo - ry to E - gypt's sa - cred land, I - sis hathaye pro -

Glo - ria all' E - git - to, ad I - si - de, che il sacro suol di -  
Glo - ry to E - gypt's sacred land, I - sis hathaye pro -

## Maestoso come prima.

## Ramphis.

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - tree - ciil lo - toal  
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

sciol - to, che ci ri - do - na ai li - be - ri, che ci ri - do - na ai  
 ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

sciol - to, che ci ri - do - na ai li - be - ri, che ci ri - do - na ai  
 ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - trec - ciil lo - toal  
 tect - ed, With lau - rel and with lau - rel and with

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - trec - ciil lo - toal  
 tect - ed, With lau - rel and with lau - rel and with

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - trec - ciil lo - toal  
 tect - ed, With lau - rel and with lau - rel and with

*cantabile*

In - ni le - via - mo ad  
Praise be to I - sis,  
lau - ro sul crin, sul crin del vin - ci - tor.  
lo - tus en - twine Proud - ly the vic - tor's head.

li - be - ri sol - chi del pa - trio suol.  
grant - ed us Once more our soil to tread.  
li - be - ri sol - chi del pa - trio suol.  
grant - ed us Once more our soil to tread.

*cantabile*

In - ni le - via - mo ad  
Praise be to I - sis,  
*cantabile*

In - ni le - via - mo ad  
Praise be to I - sis,

*pesante*  
lau - ro sul crin, sul crin del vin - ci - tor.  
lo - tus en - twine, twine we the vic - tor's head.  
*pesante*  
lau - ro sul crin del vin - ci - tor.  
lo - tus twine we the vic - tor's head.  
*pesante*  
lau - ro sul crin, sul crin del vin - ci - tor.  
lo - tus en - twine, twine we the vic - tor's head.

*p staccato*

Ramphis.

**Priests.**

I - si - de\_ che il sa-cro suol di - fen - de! Preghiam che il fa-ti ar-  
god - dess bland, Who hath our land pro - tect - ed, And pray that the fa-vors

I - si - de\_ che il sa-cro suol di - fen - de! Preghiam che il fa-ti ar-  
god - dess bland, Who hath our land pro - tect - ed, And pray that the fa-vors

I - si - de\_ che il sa-cro suol di - fen - de! Preghiam che il fa-ti ar-  
god - dess bland, Who hath our land pro - tect - ed, And pray that the fa-vors

ri - dano, preghiam che il fa - tiar - ri - da - no \_\_\_ fau - -  
granted us, and pray the fa - vors grant-ed us \_\_\_ Ev - -

ri - dano, preghiam che il fa - tiar - ri - da - no \_\_\_ fau - -  
granted us, and pray the fa - vors grant-ed us \_\_\_ Ev - -

ri - dano, preghiam che il fa - tiar - ri - da - no \_\_\_ fau - -  
granted us, and pray the fa - vors grant-ed us \_\_\_ Ev - -

Aïda.

(Qual spe - - me-o-mai più re - sta - mi? A  
 (A - las! to me what hope is left? He

Amneris.

(Dal - l'in - at-te - so  
 (Al - most of ev - 'ry

Radamès.

(D'av-ver - - so Nu-meil fol - go - re sul  
 (Now heav - - en's bolt the clouds has cleft, Up

Ramphis. stial-la pa-tria o-gnor.  
 - er be o'er us\_ shed.

The King.

Glo - ria  
 Glo - ry

Priests.

- stial-la pa-tria o-gnor.  
 - er be o'er us\_ shed.  
 - stial-la pa-tria o-gnor.  
 - er be o'er us\_ shed.

Glo - ria  
 Glo - ry

People.

Glo - ria  
 Glo - ry



lui la glo-ria, il tro - no\_ a me \_\_\_\_\_ l'o -  
 wed, a throne as-cend - ing I left \_\_\_\_\_ my  
 giu - bi-lo i - nebbri-a-ta io so - no;  
 sense bereft, By joy my hopes transcending,  
 ea - po mio di-scen - de ah no! \_\_\_\_\_ d'E-gitto il  
 on my head descend - ing Ah! no \_\_\_\_\_ all Egypt's  
 Pre - ghiam che i fa - ti,  
 Pray that the fa - vors,  
 ad I - si-de!  
 to I - sis bland!

ad I - si-de!  
 to I - sis bland!

ad I - si-de!  
 to I - sis bland!

ad I - si-de!  
 to I - sis bland!

blio le la -  
loss to mea -

tut - ti in un di si com - - - pio-no i  
scarce I the triumph can mea - - - sure Now

so - glio non val,  
trea - sure Weighs not,

pre - ghiam che i fa - - - ti ar - ri - da - no  
Pray that the fa - - - vors grant - ed us

glo - ria!  
glo - ry!

D

cri-me      d'un      di - - - spe-ra - to a -  
sure,      To      mourn      a hope - less

so - - gni - del      mio      cor, i so-gni del mi - o  
crown - - ing - all      my      love, now crown-ing all      my

non — val,      non —      val — d'Ai - da il  
weighs      not,      weighs —      not — Ai - da's

fau - - sti al - la pa - tria o - gnor,      fausti al la pa - tria o - -  
Ev - - er      be o'er      us      shed,      ev - er be o'er      us

glo - - -  
glo - - -

glo - - -  
glo - - -

glo - - -  
glo - - -

Molto più mosso, quasi tempo doppio.

mor.  
love.

cor.  
love.

**Amonasro.** (to Aïda)

Fa cor: de - la tua pa - tria i lie - tie - ven - tia -  
Take heart: there yet some hope is left, Thy coun - try's fate a -

gnor.  
shed.

ria!  
ry!

ria!  
ry!

ria!  
ry!

Molto più mosso, quasi tempo doppio.

spet - ta; per noi del - la ven - det - ta già pros - si - mo è l'al -  
mend-ing; Soon shalt thou see with pleas - ure Re - venge light from a -

Chorus of Priests.

A me lo - bli -  
I left to mourn my

Tut-te in un dì si compio - no  
Scarce can I mea - sure now the triumph, le gio -  
the tri -

Qual i - nat - te - so fol - go - re! qual  
Now heaven's bolt the cloud hath cleft! now

bor. Fa cor,  
bove. Take heart,

In - ni  
Praise be

Glo-ria al-l'E - git - to!  
Glo - ry to E - gypt!

*p*

In - Praise

In - ni  
Praise be

X

**Priests.**

o, a me l'o-blio, le la - cri - me, le la - - cri-  
loss, Mourn for my loss, to mourn my love, my hope - less  
je delmi-o cor.  
umph of all my love.

**TENORS.**

i - nat - te - so fol - go - re sul capo mio dis-cen -  
heaven's bolt the cloud hath cleft, up - - - on my head descend - - -  
fa co - - re, fa cor, fa  
take heart a - gain, take heart a -

**BASSES.**

le - viam ad I - - - si - de,  
to I - - - sis, the god - - - dess bland,  
gloria, gloria, gloria,  
glory, glory, glory,  
TENORS.

ni le - viam in - ni le -  
be to her, to her, be  
Gloria, Gloria, Gloria,  
Glory, Glory, Glory,  
**Chorus of People.**

Gloria, gloria, gloria,  
Glory, glory, glory,  
Gloria, gloria, gloria,  
Glory, glory, glory,

Sostenuto come prima

Prisoners.Slaves.

me.  
love.

Ah!  
Ah! qual spe - what hope, me o-mai più a - las, to

Ah!  
Ah! qual in - now heav - at - te - so

cor.  
gain. Ah! Ah! fa cor, take heart, In - ni le - via - mo ad

Praise be to I - sis,

gloria al'l'E - git - to! Glo - - ria, glo - ria al l'E - git - to, ad  
glo - ry to E - gypt!

Glo - ria al clemen - te E - glo - ry to E - gypt's

Glo - ria al clemen - te E - glo - ry to E - gypt's

viam.  
praise. In - ni le - via - mo ad Praise be to I - sis, In - ni le - via - mo ad Praise be to I - sis,

Ah!  
Ah! glo - ria al l'Egit - to, ad glo - ry to E - gypt's

glo - ria al l'E - git - to! Glo - - ria, glo - ria al l'Egit - to, ad glo - ry to E - gypt!

glo - ria al l'E - git - to! Glo - - ria, glo - ria al l'Egit - to, ad glo - ry to E - gypt's

Sostenuto come prima. (♩=88.)

*pp cresc. molto*

*ff*

*allarg.*

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re - sta - mi? a He lui la glo-ria il  
me is left? wed. a throne as -

Dal l'i-nat-te - so gau - dio  
Al most of ev - 'ry sense bereft,

fol go - re sul ca - po mio di -  
cloud hath cleft, Up on my head des -

fa cor: la tua  
take heart, yes, some

I si - de, che il sa - cro suol di -  
god dess bland, Who hath our land pro -

I si - de, che il sa - cro suol di -  
god dess bland, Who hath our land pro -

gi zi - o nostri cep - pi ha -  
gra cious land, che i Who hath revenge

gi zi - o nostri cep - pi ha -  
gra cious land, che i Who hath revenge

I si - de, che il sa - cro suol di -  
god dess bland, Who hath our land pro -

I si - de, che il sa - cro suol di -  
god dess bland, Who hath our land pro -

I si - de, che il sa - cro suol di -  
god dess bland, Who hath our land pro -

I si - de, che il sa - ero suol di -  
god dess bland, Who hath our land pro -

I si - de, la glo-ria il  
god dess bland, a throne as -

tro - no - a me \_\_\_\_\_ l'o -  
 cend - ing I left, my  
 i - nebbri - a - tio so - no;  
 By joy all hope trans - cend - ing;  
 scen - de! ah no! d'E - git - to il  
 cend - ing Ah no! all E - gypt's  
 pa - tria i lie - tie - ven - tia -  
 hope is left, Thy coun - try's fate a -  
 fen - de! pre - ghiam che i fa - ti ar -  
 tect - ed! Pray we the fa - vor  
 fen - de! s'in - trec - ciil lo - to al  
 tect - ed! With lau - rel and with  
 sciol - to, che ci ri - do - na ai  
 ject - ed, And lib er - ty hath  
 sciol - to, che ci ri - do - na ai  
 ject - ed, And lib er - ty hath  
 fen - de! pre - ghiam che i fa - ti ar -  
 tect - ed! Pray we the fa - vor  
 fen - de! pre - ghiam che i fa - ti ar -  
 tect - ed! Pray we the fa - vor  
 fen - de! s'in - trec - ciil lo - to al  
 tect - ed! With lau - rel and with  
 fen - de! s'in - trec - ciil lo - to al  
 tect - ed! With lau - rel and with

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blo, loss  
le to  
la mea  
tut - te in un di - si  
com -  
pio - no - le  
scarce - I the triumph can  
mea -  
sure, Now -

tro - - no  
non Weighs  
val -  
trea - - sure  
not,  
spet - ta;  
per Thou'l  
noin soon  
della behold  
ven - with  
ri - da-no, grant - ed us, pray we the  
fa - tiar - ri - da -  
da -  
lau - ro, s'in - trec lau - ci il lo - to al  
li - be - ri, che ci lib - ri do - na ai  
grant - ed us, and lib - er ty hath  
li - be - ri, che ci lib - ri do - na ai  
grant - ed us, and lib - er ty hath  
ri - da-no, pray we the  
fa - tiar - ri - da -  
da -  
grant - ed us, pray we the  
fa - fa - vor - grant - ed  
ri - da-no, pray we the  
fa - tiar - ri - da -  
da -  
lau - ro, s'in - trec lau - ci il lo - to al  
lau - ro, s'in - trec lau - ci il lo - to al  
lau - ro, s'in - trec lau - ci il lo - to al

3

cri me - d'un - di - spe-ra-to a -  
 sure, To mourn a hope - less  
 gio - je del mio cor, le gio - je del mio  
 crown - ing all my love, crown - ing all my  
 non val, non val d'A - i - da il  
 weighs not, weighs not A - i - da's  
 det - ta già pros-simo è l'al -  
 plea - sure Vengeance light from a -  
 no fau - sti al - la pa - tria,  
 us Ev - er, ev - er be o'er us,  
 lau - ro sul crin, sul crin del vin - ei -  
 lo - tus en twine, Proud - ly the vic - tor's  
 li grant - be ri us sol - chi del pa - trio  
 li grant - ed us Once more our soil to  
 no fau - sti al - la pa - tria,  
 us Ev - er, ev - er be o'er us,  
 lau - ro sul crin, sul crin del vin - ei -  
 lo - tus en twine, twine we the vic - tor's  
 lau - ro sul crin, sul crin del vin - ei -  
 lo - tus en twine, twine we the vic - tor's

Più mosso. ( $\text{♩} = 132$ )

mor, a me l'o - bli - o, l'o - bli - o,  
 love, I left to measure, to measure  
 cor, tut - te del cor, tut - te  
 love, all, all my love, scarce can  
 cor, d'E - git - to il suol non  
 love, all E - gyp'ts wealth weighs va - le,  
 bor, per noi del - la,  
 bove, soon shalt thou, soon  
 in - ni le - via - mo ad I - si - de, che il sa - cro suol, che il sa - cro  
 Praise be to I - sis, god - dess bland, Who hath our soil, who hath our  
 tor, s'in - trec - ci il lo - to - - to,  
 head, with lau - rel and  
 suol, che ci ri - do - na, ri - do - na,  
 tread, and hath our free - dom, our free - dom,  
 suol, che ci ri - do - na, ri - do - na,  
 tread, and hath our free - dom, our free - dom,  
 in - ni le - via - mo ad I - si - de, che il sa - cra suol, che il sa - cro  
 Praise be to I - sis, god - dess bland, Who hath our soil, who hath our  
 in - ni le - via - mo ad I - si - de, che il sa - cra suol, che il sa - cro  
 Praise be to I - sis, god - dess bland, Who hath our soil, who hath our  
 tor, s'in - trec - ci il lo - to al lau - ro, al lau - ro,  
 head, with lau - rel and with lo - tus sul erin, sul erin del vin - ci -  
 tor, s'in - trec - ci il lo - to al lau - ro, al lau - ro,  
 head, with lau - rel and with lo - tus sul en - twine, en - twine the vic - tor's  
 Più mosso. ( $\text{♩} = 132$ .)  
 mf

le all, la - cri -  
all, my  
si com - - - - - pio -  
I meas - - - - - ure  
non vale, non val d'A - i - - da il  
weighs not, weighs not A - i - - da's  
della ven - det - ta già pros - si-mo è l'al - bor, della ven -  
shalt thou with plea - sure see vengeance from a - bove, soon thou'lt see  
suol di - fen-de, pre - ghiam che i fa - ti ar - ri - da -  
soil pro - tect-ed, pray we the fa - vor grant - ed  
il lo - to al lau - ro sul crin del vin - ci - tor, il lo - to al  
lau - rel and lo - tus en - twine the vic - tor's head, with lau - rel,  
che ci ri - do - na ai li - be - ri sol - - chi del  
And hath our free - dom now grant - ed us once - more our  
che ci ri - do - na ai li - be - ri sol - - chi del  
And hath our free - dom now grant - ed us once - more our  
suol di - fen-de, pre - ghiam che i fa - ti ar - ri - da -  
soil pro - tect-ed, pray we the fa - vor grant - ed  
suol di - fen-de, pre - ghiam che i fa - ti ar - ri - da -  
soil pro - tect-ed, pray we the fa - vor grant - ed  
il lo - to al lau - ro, il lo - to al lau - ro sul  
lau - rel and lo - tus, with lau - rel and with lau - ro sul  
tor, sul crin, s'in - trec - ci il lo - to al - lau - ro sul  
head, en - twine with lau - rel and with lau - tus, en -  
il lo - to al lau - ro sul crin del vin - ci - tor, il lo - to al  
lau - rel and lo - tus en - twine the vic - tor's head, with lau - rel

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sempre animando

me d'un di spe - ra - to a - less  
 lose, To mourn a hope - - - - -  
 no le gio - je del - mio  
 all the tri - umph of - my  
 cor, ah no, non val d'A - i - - - da il  
 love, ah no, weighs not A - i - - - d'a s  
 det - ta già pros - si - mo è l'al -  
 vengeance light from, light from a -  
 no fau - sti al - la pa - tria, al - la pa - tria o -  
 us ev - er be o'er us, be o'er us  
 lau - - ro sul crin del vin - ci - tor's  
 lo - - tus en - twine the vic - tor's  
 pa - tri - o suol, del pa -土壤 to  
 na - tive soil to tread, our  
 pa - tri - o suol, del pa -土壤 to  
 na - tive soil to tread, our  
 no fau - sti al - la pa - tria, al - la pa - tria o -  
 us ev - er be o'er us, be o'er us  
 no fau - sti al - la pa - tria, al - la pa -土壤 to  
 us ev - er be o'er us, be o'er us  
 crin del vin - ci - tor, del vin - ci - tor's  
 twine the vic - tor's head, the vic - tor's  
 erin del vin - ci - tor, del vin - ci - tor's  
 twine the vic - tor's head, the vic - tor's  
 lau - - ro sul crin del vin - ci - tor's  
 lo - - tus en - twine the vic - tor's

8

*ff*

mor, me left l'o -  
 love, I  
 cor, le the  
 love, d'E - git - to il  
 love, all E - gypt's  
 bor, per noi, per noi del - la ven - det - ta già  
 bove, yes, soon, yes, soon shalt thou see - ven - geance fight  
 gnor, preghiam, pre - gham che i fa - ti ar - ri - da - no fau -  
 shed, we pray, we pray the fa - vor grant - ed us ev -  
 tor, s'in - trec - ci il lo - to il lo - to al lau - - - ro sul  
 head, with lau - rel and with lo - tus, lo - - - tus en -  
 suol, del  
 tread, our  
 suol, glo - ria al cle - men - te\_ E - gi - zio, glo - ria  
 tread, glo - ry to E - gypt, to E - gypt,  
 gnor, preghiam, pre - gham che i fa - ti ar - ri - da - no fau -  
 shed, we pray, we pray the fa - vor grant - ed us ev -  
 gnor, preghiam, pre - gham che i fa - ti ar - ri - da - no fau -  
 shed, we pray, we pray the fa - vor grant - ed us ev -  
 tor, del  
 head, the  
 tor, sul  
 head, twine erin del  
 tor, with lau - rel and with lo - tus, lau - - - ro sul  
 head, en -  
 8

bli - - - - o,  
 mea - - - - sure  
 gio - - - - je  
 tri - - - - umph  
 so - - - - glio  
 trea - - - - sure  
 pros - si - mo è l'al - bor, per noi, per noi del - la ven -  
 from a - bove, a - bove, yes, soon, yes, soon shalt thou see  
 stial - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -  
 ver, be o'er us shed, pray we, pray we, the fa - vor  
 crin del vin - ci - tor, s'in - trec - ci il lo - to il lo - to al  
 twine the vic - tor's head, with lau - rel and with lo - tus  
 pa - trio suol, cle - men - te E -  
 soil to tread, glo - ria al - gypt - to  
 glo - ry, glo - ry to E - gypt - to  
 stial - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -  
 er be o'er us shed, pray we, yes, pray the fa - vor  
 stial - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -  
 er be o'er us shed, pray we, yes, pray the fa - vor  
 vin - ci - tor, head,  
 vic - tor's head,  
 vin - ci - tor, head,  
 vic - tor's head,  
 crin del vin - ci - tor, s'in - trec - ci il lo - to il lo - to al  
 twine the vic - tor's head, with lau - rel and with lo - tus

le - . la - - cri - me d'un  
 all, all my loss, Mourn -  
 del mi - o cor, le  
 of all my love, the  
 non val d'A - i - da il cor, non  
 Weighs not A - i - da's love, weighs,  
 det - ta già pros - si - mo è Pal - bor, già  
 ven - geance light from, light from a - bove, light  
 ri - da - no fau - stial - la pa - tria ognor, fau -  
 grant - ed us Ev - er be o'er us shed, ev -  
 lau - ro sul erin del vin - ei - tor, sul  
 lo - tus En - twine the vic - tor's head, en -  
 del pa - - - trio suel, del  
 our soil to tread, our  
 gi - zio, glo - ria, glo - - - ria al  
 E - gypt, glo - ry, glo - - - ry be  
 ri - da - no fau - stial - la pa - tria ognor, fau -  
 grant - ed us ev - er be o'er us shed, ev -  
 ri - da - no fau - stial - la pa - tria ognor, fau -  
 grant - ed us ev - er be o'er us shed, ev -  
 del vin - - - ei - tor, sul  
 the vic - - - tor's head, twine  
 sul crin del vin - - - ci - tor, sul  
 twine we the vic - - - tor's head, twine  
 lau - ro sul erin del vin - ei - tor, sul  
 lo - tus en - twine the vic - tor's head, twine

di - spe - ra - to a  
 ing my hope - less  
 gio - je del  
 tri - umph of my  
 val d'A i - da il  
 not A - i - da's  
 pros - si - mo è l'al -  
 from light from a -  
 stial - la pa - tria o  
 er be o'er us  
 crin del vin - ci -  
 twine the vic - tor's  
 pa - trio, pa - trio  
 soil our soil to -  
 l'E - gi - zio glo -  
 on E - gypt aye,  
 stial - la pa - tria o  
 er be o'er us  
 stial - la pa - tria o  
 er be o'er us  
 crin del vin - ci -  
 we the vic - tor's  
 crin del vin - ci -  
 we the vic - tor's

## Tempo I.

mor.)  
 love.)  
 cor.)  
 love.)  
 cor.)  
 love.)  
 bor.  
 bove.  
 gnor.  
 shed.  
 tor.  
 head.  
 suol.  
 tread.  
 ria.  
 shed.  
 gnor.  
 shed.  
 gnor.  
 shed.  
 tor.  
 head.  
 tor.  
 head.  
 Tempo I. ( $\text{J} = 100$ )

## Act III.

Introduction, Prayer-Chorus.

Romanza.

Aïda.

Shores of the Nile.— Granite rocks overgrown with palm-trees. On the summit of the rocks, a temple dedicated to Isis, half hidden in foliage. Night; stars and a bright moon.

Andante mosso. ( $\text{♩} = 76$ )

Piano.

*R&d.*

\*

**Chorus (in the Temple).**

**Tutti.**

TENOR.  
O tu che sei d'O-si - ri de\_ ma-dre immorta - lee spo - sa,  
Oh, thou who to O - si - ris art moth - er and con - sort im - mor - tal,

BASS.  
O tu che sei d'O-si - ri - de\_ ma-dre immorta - lee spo - sa,  
Oh, thou who to O - si - ris art moth - er and con - sort im - mor - tal,

*p*

Div-a che i ca - sti  
God-dess that mak'st the pal - pi - ti hu - man heart de-sti a - gliu - ma-ni in cor;  
move,

Div-a che i ca - sti  
God-dess that mak'st the pal - pi - ti hu - man heart de-sti a - gliu - ma-ni in cor;  
move,

**High Priestess.**

*ben legato*

Soc - cor - ri, soc-cor - ri a noi,  
Aid, aid us thy por - tal who seek,

Soc-cor-ria noi, pie -  
Aid us who seek thy

Soc-cor-ria noi, pie -  
Aid us who seek thy

(From a boat which approaches the shore descend Amneris and Ramphis, followed by some women closely veiled. Guards.) *portando la voce*

### portando la voce

(Closely Venered Guards.)

Soprano (S):

to - sa,  
por - tal,

Alto (A):

ma - dre d'im - men - soa -  
par - ent of \_ death - less

Bass (B):

to - sa,  
por - tal,

Piano:

so - cor - ri a  
oh aid us, oh

so - cor - ri a  
oh aid us, oh

so - cor - ri a  
oh aid us, oh

## Ramphis.

### Meno mosso.

(to Amneris)

Vie-ni d'I-si-de-al tempio: al-la vi-  
 Come to the fane of I - sis: the eve be-

noi, — soc - cor - ri a noi.  
 aid — us thy por - tal who seek.

noi, — soc - cor - ri a noi.  
 aid — us thy por - tal who seek.

noi, — soc - cor - ri a noi.  
 aid — us thy por - tal who seek.

Meno mosso. ( $\text{♩} = 60$ )

*pp lunga*

*con calma*

A musical score page showing two staves. The top staff is for voice (bass clef) and includes lyrics in Italian and English. The bottom staff is for piano. The music consists of measures 1 through 5 of a piece by Giacomo Puccini.

I - si - de leg - ge de' mor - ta - li nel co - re; o - gni mi - ste - ro  
 To I - sis are the hearts of mor - tals\_ o - pen; In hu - man hearts what -

*Amneris. cantabile*

de - gli u - ma - ni a le - i no - to. Sì; io pre - ghe -  
 e'er is hid - den, full well she know - eth. Ay; and I will

pp

rò che Ra - da - mès mi do - ni tut - to il suo cor, come il mio  
 pray that Ra - da - mès may give me tru - ly his heart, tru - ly as

cor a lui sa - cro è per sem - pre.  
 mine to him was ev - er de - vot - ed.

*Ramphis.*

An - diamo. Pre - ghe - rai fi - no al -  
 Now en - ter. Thou shalt pray till the

p>

Ram.

(all enter the temple)

l'al - ba; io sa - rò te - co.  
 day-light; I shall be nearthee.  
**Chorus: Priestesses.**  
 Soc - cor - ri, soc-cor - ri a noi,  
 Aid, aid us thy por - tal who seek,

*portando la voce*

**Chorus.**  
**TENOR.** Soc - oh  
 Soc-cor - ria noi, pie - to - sa, ma-dre d'immenso a - mor,  
 Aid us who seek thy por - tal, parent of deathless love,  
**BASS.** Soc - cor - ria noi, pie - to - sa, ma-dre d'immenso a - mor,  
 Aid us who seek thy por - tal, parent of deathless love,

*morendo*

cor - - ri a noi, soc - cor - ri a noi.  
 aid us, oh aid us thy por - tal who seek.  
 morendo

cor - - ri a noi, soc - cor - ri a noi.  
 aid us, oh aid us thy por - tal who seek.  
 morendo

ff  ff 

ff  ff 

(Seena vuota.)

sotto voce

(Aïda enters cautiously, veiled.)

Aïda.

Recit.

(lungo silenzio.)

Qui Ra - da - mès ver - rà! — Che vor - rà  
He will ere long be here! — What would he

Recit.

(idem.)

dir - mi? Io tre - mo! Ah! se tu  
tell me? I trem - ble! Ah! if thou

vie - ni a re - car - mi, o cru - del, ful - ti - mo ad - di - o, del  
 com - est to bid me, harsh man, fare - well for ev - er, then

Ni - lo i cu - pi vor - ti - ci  
 Ni - lus, thy dark and rush - ing stream

*mf*

mi da - ran tom - ba -  
 shall soon o'er - whelm me;

*pp*

e pa - ce for - se - e pa - ce for - se e o - bli - o.  
 peace shall I find there, peace and a long ob - liv - ion.

*morendo*

Andante mosso. ( $\text{♩} = 92$ )

*p legato*

Oh My pa-tria mia, mai più, mai più ti ri-  
na-tive land no more, no more shall I be-

*col canto*

drò!  
hold!

mai più!  
no more!

*p*

mai più ti ri-ve-drò!  
no more shall I be-hold!

*dim. dolcissimo*

Lo stesso movimento. (d. 92.)  
*cantabile*

O cieli az - zur - río dol - ci au - re na ti -  
O sky of a - zure hue, breez - es soft blow -

*pppp*

*sfumato*  
*il do #.*

ve,  
ing,

do - ve se - re - no il mio mat - tin bril -  
Whose smiling glanc - es saw my young life un -

*16* *24* *16* *16*

*dolciss.*

lo fold o ver - di  
 Fair ver - dant  
 col - li o pro - fu - ma - te  
 hill - sides, oh stream - lets gen - tly  
 ri flow - ve - o pa - tria  
 - ing - Thee, oh my  
 mi coun - a, mai più ti ri - ve -  
 - try, no more shall I be -  
 drò! hold! espress. oh pa - tria mi - a, mai  
 thee, oh my coun - try, no

*poco cresc.*

*lunga*

24

*legato*

più, ah! mai più, ma - - i  
 more, ah! no more, ah no

più ti ri - ve - drò! oh pa - tria mia, oh pa - tria  
 more shall I be - hold! My na - tive land, my na - tive

mi - a, mai più ti ri - ve - drò!  
 land no more shall I be - hold!

*pp parlante*  
 mai più!  
 No more!

*parlato*  
 no - no - mai più, mai più!  
 no - no - no more, no more!

*Cantabile.*  
 ten.  
 o fre - sche  
 Yes, fra - grant

*dolciss.*                    *sfumate*

val - li, o que-to a-sil be - a - to che un di pro -  
val - leys, your shel-ter - ing bow - - ers Once 'twas my

*dol.*

mes - so dal - l'a - mor mi fu - Or che d'a -  
dream should love's a-bode hang o'er Per - ish'd those

*poco più f*

mo - re il so-gno è di - le - gua - to o pa - tria  
dreams now like winter-blighted flow - ers, Land of my

*espr.*

mi - a, non ti ve - drò mai più!  
fa - thers, ne'er shall I see thee more!

*legato*                    *pp*

oh pa - tria mi - a, non ti ve - drò mai più! no, — mai  
land of my fa - thers, ne' shall I see thee more! no, — no

*dol.**senza affrett.*più  
more,non ti ve-drò, non ti ve-drò mai più!  
ne'er shall I see, ne'er shall I see thee more!*col canto**pp**legato**pp < con forza**dim.**allarg. ppp*oh pa-tria mia, mai più ti ri - ve -  
Oh na-tive land, I ne'er shall see thee*pp*drò!  
more!*allarg.**ppp*

:

:

:

:

:

:

## Duet.

Aïda and Amonasro.

*Allegro vivo.* ( $\text{♩} = 138$ )

Aïda. Ciel! mio pa - dre!  
Heav'n! my fa - ther!

Piano. *ff*

Amonasro. A  
Grave

te gra - ve ca - gion m'ad - du - ce, A - i - da.  
cause leads me to seek thee here, A - i - da.

Nul - la  
Naught es -

*Presto parlante.*

sfug-ge al mio sguar-do.  
capes my at - ten - tion.

D'a - mor ti strug-gi per Ra - da -  
For Ra - da-mès thou'rt dy-ing of

mès ei t'a - ma qui loat - ten - di. Dei Fa - ra - on la fi - glia è tua ri -  
love he loves thee thou a - wait'st him. A daugh-ter of the Pha-raohs is thy

*declamato.*

va - le\_ raz - za in - fa - me, ab - bor - ri - ta ea noi fa -  
 ri - val race ac - curs - ed, race de - test - ed, to us aye

The musical score consists of three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The key signature changes from B-flat major to A major at the end of the section. The tempo is indicated as 'declamato'.

Aïda.

*fiero.*

E in suo po - te - re jo sto! Io d'A - mo - na - sro fi - glia!  
 And I am in her grasp! I, A - mo - na - sro's daugh - ter!

ta - le!  
 fa - tal!

In po - ter di  
 In her pow - er

lei! No! se lo bra - mi, la pos - sen - te ri - val tu vin - ce - ra - i, e  
 thou! No! if thou wish - est, thy all - pow - er - ful ri - val thou shall van - quish, thy

pa - tria, e tro - no, ea - mor, tut - to tu a - vra - i.  
 coun - try, thy scep - tre, thy love, shall all be thine.

*morendo.**p**p**pp*

**Allegro giusto. (♩=100)**  
*cantabile, dolciss.*

Ri - ve - drai le fo - re-stejm-bal - sa - ma - te, le fre-sche  
Once a - gain shalt thou on our balm-y for - ests, our ver-dant

*dolciss.*

(with transport)

Aïda.

val - li, i no-stri tem-pli d'orl - Ri - ve - drò le fo - re-stejm-bal - sa -  
val - leys, our gold-en tem-ples gaze! Once a - gain shall I on our balm-y

*dolciss.*

Amonasro.

ma - te! le fre-sche val - li, i no-stri tem-pli d'orl - Spo-sa fe -  
for - ests, our ver-dant val - leys, our gold-en tem-ples gaze! The hap-py

li - ce a lui che a-ma-sti tan - to, bride of thy heart's dear-est trea - sure,

tri - pu-dii im-men - si i - vi po-trai gio-de-light un-bound - ed there shalt thou en-

*col canto.*

(with transport.)

Aida.

ir.\_ Un gior - no so - lo di sì dol - ce in - can - to u-n' o - ra, u -  
 joy. One day a - lone of such en - chant - ing plea - sure nay, but an

cresc.

Amonasro.  
*cupo.*

n'o - ra di tal gio - ia e poi mo - rir! e poi mo - rir! Pur ram -  
 hour of bliss so sweet, then let me die! then let me die! Yet re -

men - tiche a noi l'E - gi-zio im - mi - te, le ca - se, i tem - pii e l'a - re pro - fa -  
 call how E - gyp - tian hordes de - scend - ed On our homes, our tem - ples, our al - tars dard pro -

*pp*

nò tras - se in cep - pi le ver - gi - ni ra - pi - te ma - dri -  
 fane Cast in bonds sis - ters, daugh - ters un - de - fend - ed, Moth - ers -

*p*

*ten.*

Aïda. appassionato.

vec - chi fan - ciul - li ei tru - ei - dò.  
gray - beards, and help - less chil - dren slain.

Ah! ben ram -  
Too well re -

*col canto.*

*ff*

*dolcissimo.*

men - to quegl' in - fau - sti gior - ni!  
mem - ber'd are those days of mourn - ing!

ram - men - to i  
All the keen

*Cantabile.*

lut - ti che il mio cor sof - fri!  
an - guish my poor heart that pierc'd!

Deh! \_\_\_\_\_  
Gods! \_\_\_\_\_

*dolcissimo.*

fa - te, o Nu - mi,  
grant in mer - cy,

che peace per  
once

noi ri - tor - ni, che per  
 more re - turn - ing, peace once  
**Amenasro.**

Ram-men Re - mem - ta!  
 ber!

noi ri - tor - ni l'al - ba in - vo - ca - ta de' se - re - ni  
 more re - turn - ing, Once more the dawnsoon of glad days may

Non fia che tar - Lose not a mo -

dì. burst. parlante

dì. In ar - mi o - ra si de - sta il po - pol  
 ment. Our peo - ple arm'd are pant - ing For the

Poco più animato. (♩=116)

f<sup>z</sup> pp

nos-tro; tut - to è pron-to già\_ Vit-to - ria a-  
 sig-nal when to strike the blow\_ Suc-cess is

vrem,- So - lo a sa-per mi re-sta qual sen-  
 sure, On - ly one thing is want-ing: That we

## Aïda.

Chi sco-prir-lo po - Who that path will dis-  
 tier il ne - mi - co se - gui - rà.  
 know by what path will march the foe.

tri - a? chi mai?  
 cov - er? canst tell?

Tu stes - sa!  
 Thy - self will!



Allegro. (♩ = 96)  
(with savage fury)

dun - que! sor - gette e - gi-zie co -  
E - gypt! fierce na-tion Our cit - ies de -

or - ti! col fuo - co strug - ge - te le no-stre cit - tà.  
vot-ing To flames, and de - not ing With ru - ins your path.. *tutta forza.*

Spar - ge - Spread wide

ro - re, le stragi, le mor - ti - al vos - tro fu - ro - re più fre - no non  
ta - tion, Your fu - ry un - brid - le Re - sistance is i - dle, Give rein to your

## Aïda.

Ah! pa - dre! pa - dre!  
Ah! Fa - ther! Fa - ther!

(repulsing her)

Pie-tà! pie -  
Nay hold! nay

v'ha.  
wrath.

Mia fi - glia ti chiami!  
Dost call thee my daughter?

tà! pie - tà!  
hold! have mer - cy!

*mezza voce*

Flut - ti di san - gue scor - ro - no  
Tor - rents of blood shall crim - son flow,

sul - le cit - tà dei vin - ti.  
Grim - ly the foe stands gloat - ing.

Ve - di? dai ne - gri  
Seest thou? from dark - ling

vor - ti - ci  
gulf - be - low

si le - va - no gli e - stin - ti  
Shades of the dead up - float - ing!

sotto voce e cupo

ti ad - di - tan es - si e gri - da - no: per te la pa - tria  
 Cry - ing, as thee in scorn they show Thy coun - try thou hast

*col canto*

cupo  
ppp

## Aïda.

Pie - tà! pie - tà! pa - dre, pie - tà!  
 Nay hold! ah hold! have mer - cy, pray!

*muor!*  
*slain!"*

ppp

## sotto voce.

U - na lar - va or - ri - bi - le fra l'om - bre a noi s'af - fac - cia -  
 One a - mong those phan - toms dark, E'en now it stands be - fore thee -

*sempre pp*

ppp

Aïda

senza suono.

Ah!

Ah!

Amonasro.

tre-mal! le scar-ne brac-cia  
Trem-ble! now stretching o'er thee,sul ca-po tuo le - vò\_  
Its bo-ny hand I mark\_Padre!  
Fa-ther!No!  
No!Ah!  
Ah!Tua madre ell' è\_  
Thy mother's hands\_

rav-vi-sa-la\_

see there a-gain\_

ti ma-le-  
stretch'd out to*poco cresc.*

(with the utmost terror.)

Ah! no!  
Ah! no!Ah! no! pa-dre, pie-tà! pie-tà! pie-  
ah! no! my fa-ther, spare! ah spare! ahdi-ce.  
curse thee.

The musical score consists of three staves. The top staff is for the voice (Soprano) and piano, showing Amonasro's aria "Ah! tremble!". The middle staff is for the voice (Soprano) and piano, showing Aida's aria "Padre!". The bottom staff is for the piano, providing harmonic support. The vocal parts include dynamic markings like "Ah!", "Ah!", "No!", "No!", and "Ah! no!". The piano part features various chords and bass notes.

tà! pie-tà! pie - tà!  
 spare! ah spare thy child!

(repulsing her)

Non sei mia  
 Thou'rt not my

fi - glia! Dei Fa - ra - o ni tu sei la  
 daugh-ter! No, of the Pha roahs thou art a

(uttering a cry.)

Aïda.

Ah!  
 Ah!

pie-  
 oh

schiava!  
 bond-maid!

fff

un poco allarg.

tà!  
 spare!

pie - tà! pie -  
 oh spare thy

ppp

This musical score page from Act II, Scene 1 of Giuseppe Verdi's opera Aida features five staves of music. The top two staves are for the Soprano (S) and Alto (A) voices, with lyrics in Italian and English. The Tenor (T) and Bass (B) voices are on the third and fourth staves respectively. The piano part is on the fifth staff. Stage directions are included: '(repulsing her)' above the soprano's first line, '(uttering a cry.)' below the soprano's second line, and 'Aïda.' above the piano's first line. The vocal parts include several melodic lines with sustained notes and dynamic markings like 'fff' and 'ppp'. The piano part features chords and arpeggiated patterns. The lyrics describe a scene where Aida is being repelled by someone, expressing despair and calling for怜悯 (mercy). The vocal parts alternate between solo entries and harmonies.

Andante assai sostenuto. ( $\text{♩} = 76$ )  
 (dragging herself to her father's feet.)

tà!  
child!

*ppp con espress.*

*pp con espress.*

*molto sotto voce e cupo*

Pa - dre! —  
Fa - ther! —

a co - sto - ro -  
no, their slave

schiava — non  
am I no

so - no -  
long - er -

Non ma - le - dir - mi -  
Ah, with thy curse —

non im - pre -  
do not ap -

car - mi - an - cor tua  
 pal me; Still thine own

fi - glia po - trai chia -  
 daugh - ter thou may - est

mar - - mi - del - la mia  
 call me, Ne'er shall my

pa - tria, del - la mia pa - tria de - gna sa -  
 coun - try, ne'er shall my coun - try her child dis -

ro.  
dain.

**Amonasro.**

Pen - sa che un po - po -  
Think — thy race, down —

*pp*

lo vin - to, stra - zia - to  
tram - pled by the con - q'ror,

per te sol - tan - to, per te sol -  
thro' thee a lone, ay, — thro'thee a -

**Aïda.**

tan - to ri-sor - ger può — Oh pa-tria! oh  
lone can their free - dom gain. Oh then my

cresc. poco a poco

pa - tria — quan - to mi co - - - stil! o  
 coun - try — has prov'd the stron - - - ger, my

pa - tri - a! —————— quan - to mi co - - -  
 coun - try's cause —————— than love is stron - - -

*morendo*

stil  
ger!

**Amonasro.**

(conceals himself among the palms)

Coraggio! ei giunge — là tut-tou-dro. —  
 Have courage! he comes — there I'll remain. —

*dim. ed allarg: un poco*

## Duet.

Aïda and Radamès.

Scene.—Finale III.

Allegro giusto. ( $\text{♩} = 100$ )

Piano.

*p p p p* *b b b b* *b b b b* *b b b b* *b b b b* *m.s.* *m.d.*

Aïda.

Radamès.

*con trasporto*T'ar-resta,  
Advancenot!Pur ti ri - veg - - go, miadolce A - i - da -  
Again I see \_\_\_\_\_ thee, my own A - i - da -

*cresc.* *m.s.* *f* *m.d.* *m.s.*

vanne - che spe - rian - cor?  
hencel - what hopes are thine?A te dap - pres - - so l'amor mi  
Love led me hith - - er in hope to

marc.

Te i - ri - tiat - ten - dono d'un al - tro a - mor. D'Amne - ris  
 Thou to an - oth - er must thy hand re-sign. The Prin - cess

gui - da.  
 meet - thee.

sposo. —  
 weds thee!

accel.

Che par - li mai? Te so-la, A - i - da, te deg-gio-a.  
 string. What say - est thou? Thee on - ly, A-i - da, e'er can I  
 sempre staccato, accel.

D'u - no sper -  
 Invoke not

mar. Gli Dei m'a - scol - - ta - no tu mia sa - ra - i -  
 love. Be wit-ness, heav - - en, thou art not for - sak - en -

*Sal tempo I.*

*declamato*

**Aïda.**

giu - ro non ti mac-chiar! Pro - de t'a - mai, non t'a - me-rei sper-  
false - ly the gods a - bove! True, thouwert lov'd; let not un-truth de-

8

string.

**Radamès.**

giu - ro! E co - me spe - ri sot -  
grade thee! And how then hop'st thou to

Del Pa - mor mi - o du - bi - ti A - i - da?  
Can of my love no more I per - suade thee?

**Aïda.**

poco a poco string.

trar - ti d'Am - ne - ris ai vez - zi, del Re al vo - ler, del tuo po - po - lo ai  
baf - fle the love of the Princess, the King's high com - mand, the de - sire of the

**Radamès.**

poco cresc.

vo - ti, dei Sa - cer - do - ti al - li - ra?  
peo - ple, the cer - tain wrath of the priest - hood?

## Radamès.

Tempo I.

O - di - mi, A - i - da.  
Hear me, A - i - da.

Nel fie - ro a -  
Once more of

leggerissimo e stacc.

ne - li - to                    di nuo - va                guer - ra                il suo - lo E -  
dead - ly strife              with hope un - fad - ing              -              the E - thiop

ti - o - pe                    si ri - de - stò -                I tuoi già in -  
has a - gain                light-ed the brand -              Al-read - y

va - do - no                la no - - - stra ter - ra,                io de - gli E -  
they our bor - ders have              in - vad - ed;                All E - gypt's

gi - zii                    du - ce sa - rò.                Frai l suon, frai  
ar - mies                    I shall com - mand.            While shouts of

plau - si                    del - la vit - to - ria,                    al Re - mi  
 tri - umph                greet me vic - to - rious,                To our kind

pro - stro,                gli sve-lojl cor,                Sa - rai tuil ser - - - to del-la mia  
 mon - arch                my love dis - clos - ing, I thee will claim                as my guerdon

glo - ria,                vi-vrem be - a - - - ti dè - ter - no a - mo - re                Sa - rai tuil  
 glo - rious, With thee live ev - - - er in love re - pos - ing,                I thee will

ser - - - to del - - la mia                glo - ria, vi-vrem be - a - ti d'e - ter - no a - - -  
 claim                as glo - - ri - ous                guer-don, With thee live ev - er in love's re -

## Aïda.

Nè d'Am-ne - ris pa - ven - ti il Am -  
Nay, but dost thou not fear then Am -

mor.  
pose. Più animato. ( $\text{d} = 144$ )

vin - di - ce fu - ror? la sua ven -  
ne - ris' fell re - venge? Her dreadful

det - ta, co - me fol - ger tre-men - da cadra su me, sul padre mi - o, su  
vengeance, like the lightning of heav - en on me will fall, up - on my father, my

tut - ti. In - van! tu nol po - tre - sti -  
na - tion. In vain wouldst thou at - tempt it. -

**Radames.**

Io vi di - fen - do!  
I will de - fend thee!

Pur se tu  
Yet if thou

m'a - mi\_ an - cor s'a - pre u - na  
lov'st me\_ there still of - fers a

via di-scam - po a noi\_ Fug-gir\_  
path for our es - cape\_ To flee!

**Radamès.**

Qua - le? Fug -  
Name it! To

**Andantino. (♩ = 84.) Aïda. sotto voce parlante**

gi - re! Fug -  
flee hence? Ah,

**p' con express.**

(with impulsive warmth.)

giam gli ar do - ri i - no - spi - ti di que - ste lan - dei -  
flee from where these burn - ing skies Are all be - neath them

*morendo*

gnu - de; u - na no - vel - la pa - tri - a al  
blight - ing; Toward re-gions new we'll turn our eyes, Our

Lo stesso movimento.

no - stro a - mor si schiu - de\_ Là - tra \_ fo - re - ste ver - gi - ni,  
faith - ful love in - vit - ing There, where the vir - gin for-ests rise,

*estremamente p*

di fio - ri pro - fu - ma - te, in e - sta si be -  
'Mid fra - grance soft - ly steal - ing, Our lov - ing bliss con -

*ppp*

a - - te la ter - ra scor - de - rem, in e - -  
ceal - - ing, The world we'll quite for - get, 'mid lov - -

- sta - si, in e - - - sta - si la -  
ing bliss, - mid lov - - - ing bliss the -

ter - - - - - ra scor de rem.  
world we'll quite for get.

Radamès.

Sovra u - na ter - ra e -  
To dis-tant countries

dolciss. senza affrett.

*con slancio*

stra-nia te - co fug - gir do - vrei! ab - ban - do - nar la  
rang-ing, With thee thou bid'st me fly! For oth - er lands ex -

dolciss.

pa - tria, la - re de' no - stri Dei! il suol dov' io rac -  
chang - ing All 'neath my na - tive sky! The land these arms have

dolciss.

*pp*

col - si di glo - ria i pri - mi al - lo - ri, il ciel de' no - stri a -  
guard - ed, That first fame's crown a - ward - ed, Where first I thee re -

## Aïda.

*dolce*

mo - ri co - me scor - dar po - trem?  
gard-ed, How can I e'er for - get?

Là - tra fo - re - ste  
There, where the vir-gin

*pp*

*m.s.*

*pp*

ver - gi - ni, di fio - ri pro - fu - ma - te, in  
for - ests rise, 'Mid fra - grance soft-ly steal-ing, Our

Il ciel de' no - stri a - mo - ri  
Where first I thee re - guard-ed,

co - mescor - dar po -  
How can I e'er for -

*ppp*

*m.s.*

*pp*

*estremamente p*

e - sta - si be - a - - - te la ter - ra scor - de -  
lov - ing bliss con - ceal - - - ing, The world we'll quite for -

trem? co - me scor - dar?  
get? Can I for - get?

*estremamente p*

*pp dolciss.*

*pp*

rem, in e - - sta - si, in e - -  
get, 'mid lov - - ing bliss, 'mid lov - -

co - me scor - dar po - trem il ciel de' no - stri a - mor?  
how can I e'er for - get where I be - held thee first?

*dolciss.*

- sta si la ter - - ra scor - de -  
- ing bliss the world we'll quite for -

*dolciss.*

rem.  
get. *con forza*

Sotto il mio ciel, più  
Beneath our skies more

il ciel de' no-stri a-mo - ri co - me scor-dar po-trem?  
where first I thee re-guard-ed, how can I e'er for-get?

li-be-ro l'a-mor ne fia con - ces - so; i - vi nel tempio i - stes-so gli stessi Numi a -  
freely to our hearts will love be yield-ed; The god thy youth that shielded, will not our love for -

vrem, i - vi nel tempio i - stes - so gli stessi Numi a - vrem, i - vi nel tempio i -  
get, The god thy youth that shield-ed will not our love for - get, The god thy youth that

*Radames.*

Abban - do - nar la pa - tria, l'a - re de' nostri Dei! il ciel de' nostri a -  
For oth - er lands ex - changing All 'neath my na - tive sky! Where thee I first re -

*ppp*

stes - so gli stes - si Nu - mi a - vrem; fuggiam, fug - giam!  
shielded will not our love for - get; ah, let us fly!

mo - ri - co - me scor - dar po - trem?  
garded, How can I e'er for - get?

A -  
A -

*pp*

Allegro vivo.

Tu non m'a - mi!  
Me thou lov'st not!

Va!  
Go!

Va!  
Go!

(hesitating.)

i - da!  
i - da!

Non t'a - mo?  
Not love thee?

Mor-tal giammai nè  
Ne'er yet in mortal

Allegro vivo.

di - o ar - se d'a-mor al par del mio pos - sen - - tel!  
bo - som love's flame did burn with ar-dor so de - vour - - ing! *b2.*

t'at - tende al - l'a - ra Am - neris,-  
yon waits for thee Am - neris!

Giammai, di - ces - ti? Al -  
In vain, thou sayest? Then

No! giam - mai!  
All in vain!

*cresc.*

lor piombi la scu-re su me, sul pa-dre mi - - -  
 fall the axe up - on me, and on my wretched fa - -

ff

f> ff

Allegro assai vivo.

(With impassioned resolution.)

ther Radames.

Ah no! fug - gia - mo! Sì: fug - giam da que - ste mu - ra, al de -  
 Ah no! well fly, then! Yes, we'll fly these walls now hat - ed, In the  
 Allegro assai vivo. (♩ = 100.)

p cresc. pp

ser-to insiem fug - gia - mo; qui sol re - gna la sven - tu - ra, là si -  
 des - ert hide our treasure, Here the land to love seems fat - ed, There all

pp

schiude un ciel d'a - mor. I de - ser - ti in - ter - mi - na - ti a noi -  
 seems to smile on me. Boundless deserts no thought can measure, Where our

ta-la - mo sa - ran - no, su noi gli a - stri bri - le - ran - no di più  
 bridal couch soon spreading, Star - ry skies, their lus - tre shedding, Be our -

*col canto*

Aïda.

*in tempo*

Nel - la ter - ra av - ven - tu - ra - ta de' miei -  
 In my na - tive land where lav - ish For - tune

lim - pi - do ful - gor.

lu - cid can - o - py.

*in tempo*

*p cresc*

*pp*

pa - dri, il ciel ne at - ten - de; i - vi

smiles, a heav'n a - waits thee,

Balm - y

laura è imbal - sa - ma - ta, i - vi il -

airs the sense that ravish,

Stray thro'

*pp*

suolo è a - ro - mie fior.

ver - dant mead and grove.

'Mid the val - li e ver - di

pra - ti a noi

greets thee, We our -

*poco stent.*

ta - - lamo sa - ran - no, su noi gli a - stri bril - le - ran - no di più  
 bridal couch soon spreading, Star - ry skies, their lus - tre shedding, Be our

*col canto*

*molto riten.*

lim - pi - do ful - gor. Vie-ni me - - - co, insiem fug -  
 lu - cid can - o - py. Fol-low me, to - geth - er

**Radames.**

Vie-ni me - - - co, insiem fug -  
 Fol-low me, to - geth - er

*f molto riten.*

gia - mo que - sta ter - - - ra di do - lor, Vie - ni  
 fly - ing, Where all love doth still a - bide; Thou art

gia - mo que - sta ter - - - ra di do - lor, Vie - ni  
 fly - ing, Where all love doth still a - bide; Thou art

me - co\_ t'a - mo, t'a - mo! a\_noi du\_ce fia l'a - mor, fia l'a -  
lov'd with love un - dy-ing! Come, and love our steps shall guide, love shall

me - co\_ t'a - mo, t'a - mo! a\_noi du\_ce fia l'a - mor, fia l'a -  
lov'd with love un - dy-ing! Come, and love our steps shall guide, love shall

(they are hastening away, when suddenly Aïda pauses.)

mor.  
guide.

Ma, dimmi:  
But, tell me:

per qual via e - vi - te -  
by what path shall we a -

mor.  
guide.

rem le schiere de-gli ar - ma - ti?  
void a-light-ing on the sol-diers?

Il sen-tier scel-to dai no-stria piom-bar sul ne -  
By the path that we have cho-sen to fall on the

E quel sen - tier?  
Say, which is that?

mi - co fia de - ser - to fi - no a do - ma - ni.  
Ethiops; twill be free un - til to - morrow.

Le go - le di  
The gorg - es of

## Radamès,

Ná - pa - ta.

Ná - pa - ta.

## Amonasro.

Di Ná - pa - ta le - go - le! i - - vi sa - ran - no  
Of Ná - pa - ta the gorg - es! There will I post myOh! chi ci a-scol - ta?  
Who has o'erheard us?miei.  
men!D'A - i - da il pa - dre e de - gli E - tio - pi il Re!  
A - i - da's fa - ther, E - thi - o - pia's King!

**Radamès.** (overcome with surprise.)

Tu!  
Thou!  
(♩ = 120)  
*pp col canto*  
Amonasro!  
Amonasro!

tu!  
thou!  
il  
the

Measure 1: Treble clef, 2/4 time, key signature 3 sharps. Bassoon and strings play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

Measure 2: Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

Re?  
King?  
Nu - mi! che dis - si?  
Heav-en! what say'st thou?  
No\_ non è  
it is

*ff*  
*ppp*  
*stacc.*

Measure 1: Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

Measure 2: Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

ver, non è ver, non è ver, no, no, no, non è  
false, it is false, it is false, no, no, no, it is

Measure 1: Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

Measure 2: Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

*portare* (tronca) pausa

ver, no! so - gno\_ de - li - rio è  
false! no! sure-ly\_ this can be but.

*f*  
*ppp*

Measure 1: Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

Measure 2: Trombones play eighth-note chords. Trombones play eighth-note chords. Trombones play eighth-note chords.

Ah no! ti cal - ma, a - scol - ta - mi,  
 Ah no! be calm, \_\_\_\_\_ and list to me,

**Radames.**

que - sto!  
 dream-ing!

**Amonasro.**

A te l'a - mor d'A -  
 In her fond love con - -

all' a - mor mio t'af - fi - da. *straziante*  
 Trust love, thy foot - step guiding.

Io son di - so - no -  
 My name for ev - er

i - da  
 fid - ing

un so - glio in - nal - ze - rà.  
 A throne thy prize shall be.

**Radames.**

ra - to! io son di so - no - ra - to! per  
 brand - ed: my name for ev - er brand - ed! for

Aida.

Radamès.

te tra - dii la pa - tria! tra - dii la pa - tri - a!  
thee I've play'd the trai - tor! the traitor I have play'd!

Amonasro.

Ti cal - ma!  
Ah, calm thee!

No: tu non sei col -  
No: blame can never

pe - vo - le, non sei col - pe - vo - le: e - ra vo - ler, e - ra vo - ler del  
fall on thee, no blame can fall on thee: it was by fate, it was by fate com -

Io  
My

son di - so - no - ra to! io son di - so - no -  
name for ev - er brand - ed! my name for ev - er

fa - to!  
mand - ed.

No!  
No!

Ah no!  
Ah no!

Ah no!  
Ah no!

ra - to! per te tra - dii la pa - tria! per  
brand - ed! for thee I play'd the trai - tor! for

No!  
No!

no: tu non  
no: blame can

ti cal - - - ma.  
ah, calm thee.

te tra - dii la pa - tri - a!  
thee the trai - tor I have play'd!

sei, non sei col-pe - vo - le. Vien: ol-tre il Nil ne at -  
nev - er, nev - er fall on thee. Come, where be-yond the

*in tempo*

col canto pp e staccato

ten - do - no i pro - dia noi de - vo - ti, là del tuo  
 Nile arrayed, War - ri - ors brave are wait - ing; There love thy

pp

cor, del tuo co - re i vo - ti co -  
 wish, love each fond wish sat - ing, Thou

Amneris. (from the temple.)

Tra-di -  
Traitor

(dragging Radames.)

ro - ne - rà l'a - mor. Vie-ni, vie-ni, vie-ni.  
 shalt be hap - py made. Come then, come then, come then.

p

Più presto.

Amneris.

tor!  
vile!  
Aïda.

Amonasro.

La mia ri - val!  
My ri-val here!L'o - pra  
Dost thou

Più presto. (♩ = 144.)

*ff*

Radamès.

Amonasro.

(advancing with dagger  
towards Amneris)

Prestissimo.

(rushing between them)

Ar - re - sta, in -  
De - sist, thoumia a strugger vie - ni!  
come to mar my pro-jects!Muori!  
Die then!

Prestissimo. (♩ = 120.)

Radamès.

sa - no!  
madman!

Amonasro.

(to Aïda and Amonasro)

Presto! fug - gi-te!  
Fly quick! de - lay not!

Ramphis.

Oh rabbia!  
Oh fu - ry!Guardie, o - là!  
Soldiers, ad - vance!

Amonasro. (dragging Aida)

Vie - ni, o figlia.  
Come then, my daughter.

Ramphis. (to the guards) Lin - se-gui-te!  
Fol - low af-ter!

*sempre ff*

Radames.

(to Ramphis)

Sa - cer - do - te, io re - sto a te.  
Priest of I - sis, I yield to thee.

*col canto*

*ff* *ff*

End of Act III.

## Act IV.

Scene and Duet.  
Amneris and Radames.*SCENE I.* A hall in the King's palace.

On the left, a large portal leading to the subterranean hall of justice. A passage on the right, leading to the prison of Radamès.

Allegro agitato presto. (♩ = 144)

Piano.

(Amneris mournfully crouched before the portal.)

**Amneris.** Recit.

L'abbor - ri - ta, ri - va-le a me sfug - gi - a -  
She, my ri - val de - test - ed, has es-cap'd me -

(Recitative.)

Musical score for 'Dai sa - cer - And from the'. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains a single measure of rests followed by a measure of quarter notes. The bottom staff is in bass clef, B-flat key signature, and common time. It contains measures of eighth-note patterns. The vocal line begins at the end of the bass staff's second measure.

*pausa lunga*

do - ti Ra-da-mès at - ten - de dei tra-di - tor la pe - na - Tra-di - tor e - gli non  
priest-hood Ra-da-mès a-waits the sen - tence on a traitor. Yet a traitor he is

*pp*

Allegro agitato. (♩=144)

è not.

Pur ri-ve-lo di  
Tho' he disclos'd the

guerra l'al - to se - gre-to— e - gli fug-gir vo - le-a— con lei fug-  
weighty se - crets of warfare, flight was his true in - tention, and flight with

gi-re\_ Tra-di - to - ri tut-ti! a morte! a mor-  
her, too. They are trai-tors all, then! deserving to per-

te! Oh! che mai par-lo? Io  
ish! What am I say-ing? I

*Sempre pianissimo.*  
(♩ = 92.)

*legate*

*passione*

l'a-mo, io l'a - mo sem - pre — Di-spe-ra - - to, in - sa-no è que-st'a-  
love him, still I love him: Yes, in - sane and des'rate is the

mor che la mia vi - ta strug - ge.  
 love my wretched life de-stroy - ing.

*lungo silenzio*

Oh! s'ei po - tes - sea - mar - mi!  
 Ah! could he on - ly love me!

Vor-rei sal - var - lo... E  
 I fain would save him... Yet

*risoluto*

come? Si ten - ti! Guardie:  
 can I? One ef - fort! Soldiers:

Ra-da-mès qui  
 Ra-da-mès bring

Andante sostenuto.

ven - ga.  
 hith - er.

Amneris.

Già — sa - cer - do - tia —  
Now — to the hall the

*dim.*

du - nan - si ar - bi - tri del tuo fa - to;  
priests pro - ceed. Whose judg - ment thou art wait - ing;

*tunga e dim.*

pur — dell' ac - cu - sa or - ri - bi - le scol - par - ti an - cor tè  
Yet — there is hope from this foul deed Thy - self of dis - cul-

*con agitazione*

da - to; ti scol - pa, e la tua gra - zia .  
pat - ing; Once clear — to gain thy par - don

*animando un poco*

*con espress.* *3*

*pppanimando un poco*

*pp pp*

*ten.*

*portando  
la voce con espress.*

io pre-ghe - rò dal tro - no, e nun - zia di per -  
I at the throne's foot kneel - ing, For mer - cy dear ap -

do - no, e nun-zia di per - do - no, di vi-ta,a te sa - ro.  
peal-ing,for mercy dear ap - peal-ing,Life will I ren-der

*Di  
From*

mie di-scolpe i giu - di - ci mai non u-dran l'ac-cen - to; di -  
me my judg-es ne'er will hear One word of ex - cul - pa - tion; In

*lunga morendo*

nan - ziai Numi agl'uo - mi - ni nè vil, nè reo mi sen - to. Prof -  
sight - of heaven I am clear, Nor fear its rep-ro - ba - tion. My

*portando*

fer - seil lab-bro in - cau - to fa - tal \_\_\_\_ segreto, è ve - ro, ma  
lips — I kept no guard on, The se - cret I im-part - ed, But

pu - ro il mio pen-sie - ro, ma pu-ro il mio pen - sie - ro e l'onor mio re-  
guilt - less and pure-heart-ed, but guiltless and pure-heart - ed From stain my honor's

Amneris. *string. un poco*

Sal - va - ti dun-que e scol - pa - ti. Tu mor - rai -  
Thensave thy life, and clear thyself. Wouldst thou die?

sto.  
free.

No.  
No!

La vi-ta ab-  
My life is

bor - ro;  
hate - ful!

d'o - gni gau - dio  
Of all plea - sure

la fon - te i-na-ri-  
for ev - er'tis di-

*cresc. e string.*

*ppp*

di - ta, sva - ni - ta o - gni spe - ran - za, sol bra-mo di mo-  
vest - ed, with - out hope's priceless trea - sure, 'tis bet-ter far to

Più animato.  
*Cantabile.*

**Amneris**

Mo - ri - re! Ah! tu dei vi - ve - re!  
Wouldst die, then? Ah! thou for me shalt live!

rir.  
die.

Più animato: (♩ = 84)

Sì, al-pa-mor mio vi - vra - i; per te lean-go - scie or-  
Live, of all my love as - sur - ed; The keen - est pangs that

fff legato

accentate

ri - bi - li di mor - te io già pro - va - i; t'a -  
death can give, For thee have I en - dur - édi By

mai, — sof - fer - si tan - to\_ ve - glia - i le not - ti in  
 love — condemnd to lan - guish, — Long vig - ils I've spent in  
*dolciss.*

*grandioso*

pian - to\_ e pa - tria, e tro - no, e -  
 an - guish, my coun - try, my pow - er, my

*fz*

tro - no, e vi - - ta,  
 pow - er, ex - is - - tence,

tut - - to da - re - i, tut-to, tut - to da-rei per  
 all I'd sur - ren - der, I would all sur - ren - der for

**Radamès.**

Per  
For

bbz.  
 bbz.

te.  
thee.

es - sa an-ch'io la pa - tria, per es - sa an-ch'io la  
her I too my coun - try, for her I too my

*m. d.*

*m.s.*

pa - tria e l'o - nor mio, e l'o - nor  
coun - try, hon - or and life, ay, life and

Amneris.

Poco più.

Di lei non più!  
No more of her!

mi - o tra - di - a.  
hon - or sur - ren - der'd!

L'in - fa - mia m'at-  
Dis - hon - or a -

Poco più. (♩ = 100)

ten - de e vuoi ch'io vi - - - - - va?  
waits me, Yet thou wilt save me?

Tempo I.

string. a poco a poco

Mi - se-ro ap-pien mi fe - sti,  
Thou all my hope hast shak - en,

A - i - - da a me to -  
A - i - - da thou hast

*animando un poco*

glie - sti, spen - ta l'hai for - se - e in do-no of-fri la vi-ta a  
tak - en; Hap - ly thou hast slain her, And yet of - fer-est life to

Amneris.

Io - di sua mor-te o - ri - gi - ne!  
I, on her life lay guilt - y hands?

No! vi - ve A -  
No! She is

me?  
me?

Più mosso.

i - da!  
liv - ing!Nei  
When  
di-sper-a-ti-a - ne - li-ti  
rout-ed fled the sav - age bands,del-  
ToVi - - - ve!  
Liv - - - ing!

Piu mosso. (♩ = 120.)

*ppp**animando un poco*lor - - de fug-gi - ti - ve  
fate war's chances giv - ing,  
sol cad - de il  
per - ish'd her*animando un poco*pa - dre.  
fa - ther.Spar-ve  
Van-ish'd,  
nè  
nor

Radamès.

Ed el - la?  
And she then?

più no - vel-la s'eb - be:  
aught heard we then fur - ther. —

Gli Dei l'ad -  
The gods her

## Radames.

*dolce*

du - - ca - no sal - va al - le pa - trie mu - ra, ej - gno - ri  
path \_\_\_\_ guide then, Safe to her home re - turn - - ing, guard her, too,

*dolce*

## Amneris.

## Recitative.

Ma, sio ti sal - va,  
But if I save thee,

Radames.

la — sven - tu - ra di — chi per lei mor - - rà!  
e'er\_ from learning That\_ I for her sake die!

*ppp con canto*

giu - rami che più non la ve - drai: — A lei ri-nun - zia per  
 wilt thou swear her sight e'er to re - sign? Swearto renounce her for

Nol pos - so!  
 I can - not!

*ppp*

sempe - e tu vi - vrai! — An-co - una volta: a  
 re - er, life shall be thine! — Once more thy answer: wilt

Nol pos - so!  
 I can - not!

lei ri - nun - cia: — Mo - rir vuoi dunque, in - sa - no?  
 thou re-nounce her? Life's thread wouldst thou then sev - er?

É va - no! — Pronto a mo -  
 No, nev - er! I am pre -

## Allegro agitato.

Chi ti sal - va, scia - gu -  
From the fate now hang - ing

rir son già.  
pared to die.

## Allegro agitato. (♩ = 144)

ra - to, dal - la sor - - te che t'a - spetta? In fu -  
o'er thee, Who will save thee, wretched be-ing? She whose

ro - re hai tu can - gia - to un a - mor che gual non  
heart could once a - dore thee, Now is madeth thy mor - tal

ha. De' miei pian - ti la ven - det - ta or dal  
foe. Heav - en, all my an - - guish see - ing, Will a -

*pp*

*f* *pp*

ciel si com - pi - - rà, de' miei pian - ti la ven -  
 venge this cru - el blow, Heav - en, all my an - guish

det - ta or dal ciel, \_\_\_\_\_ dal  
 see - ing, Will a - venge, \_\_\_\_\_ a -

Poco più sostenuto.

ciel si com - pi - - rà.  
 venge this cru - el blow.

*Radames.*

È la mor - te un ben su -  
 Void of ter - ror death now ap -

Poco più sostenuto. (♩ = 120.)

*pp*

Ah! chi ti sal - va?  
 Ah! who will save thee?

pre - mo se per - lei mo - rir m'è da - to; nel su -  
 pear - eth, Since I die for her I cher - ish; In the

*cresc.* *stentato* *pp*

bir l'e - stremo fa - to gau - dii im - men - si il cor a -  
 hour when I per - ish, With de - light my heart will

*cresc.*

De' miei pian - ti la ven - det - ta or dal  
 Heav - en, all my an - guish see - ing, Will a -  
 vra, glow, gau - dii Then with im - de -

Tempo I.

ciel,  
venge, \_\_\_\_\_ ciel, \_\_\_\_\_ dal ciel si com - pi -  
men - si  
light \_\_\_\_\_ il cor a -  
my heart will

Tempo doppio lo stesso movimento.

rà.  
blow. De' miei pianti la ven - det - ta  
All my anguish, heav - en see - ing,

vrà; l'i - ra u - ma - na più non te-mo, te - mo sol la tua pie - tà;  
glow; Wrath no more this bo-som feareth, Scorn for thee a-lone I know;

Tempo doppio lo stesso movimento.

or dal ciel si  
Will a - venge this

l'i - ra u - ma - na più non te-mo, te - mo sol la -  
Wrath no more this bo-som feareth, Scorn for thee a -

(Amneris, overcome, sinks on a chair.)

com - pi - rà.  
cru - el blow.

(Exit Radamès, attended by guards.)

tua pie - tà.  
lone I know.

The musical score for Act III, Scene 1 of Aida consists of five systems of music for two staves (treble and bass). The key signature is one flat, and the time signature is common time. The vocal parts are in Italian, with lyrics such as "com - pi - rà.", "cru - el blow.", "tua pie - tà.", and "I know.". The piano accompaniment features dynamic markings like "ff" (fortissimo) and "V" (pedal point). The score includes fermatas and various musical markings.

Scene of the Judgment.  
Amneris, Ramphis and Chorus.

Andante mosso ( $\text{J}=84$ )  
(alone, in the utmost despair.)

Amneris.

Ohi - mè! mo-rir mi  
Ah me! 'tis death ap-

Piano.

sen-to proaches!

Oh! chi lo sal-va?  
Who now will save him?

(choked with emotion.)

Ein po-ter di co - sto-ro io stessa lo get - tai!  
He is now in their power, his sentence I have seal'd!

O - ra, a te im-pre - co-a-tró - ce ge - lo - si-a, che la sua  
Oh, how I curse thee, Jea-lous-y, vile monster, thou who hast

(The Priests cross, and enter  
the subterranean hall.)

the subterranean hall.)

mor-te e il-lut - to e - ter - no del mio cor  
doom'd him to death, and me to ev - er - last - - - -  
se - gna - sti!  
ing sor - row!

(sees the Priests.) *f*

Ecco i fa - ta - - - li, gl'i - ne - so -  
Now yonder come, re - morse - less, re -

ra - fi mi - ni - stri di mor - te - - - -  
lent - less, his mer - ci - less judg - es - -  
Oh! ch'io non  
Ah! let me

(covers her face with her hands)

veg - ga quel - le bian - che lar - ve!  
not behold those white - rob'd phantoms!

E in po - ter di co - sto - ro  
He is now in their power;

io stes - sa lo get - tai! - io stessa!  
I 'twas his fate that seal'd! I on - ly!

*pp*

*fp*

io stessa  
I on-ly,  
lo gettai!  
I a-lone!  
ein poter di co - storio stes-sa lo get - tai!  
He is now in their pow-er, I have seal'd his fate!

Lo stesso movimento.

Ramphis.

Chorus.

Spir - to del Nu - me so-vra noi di - scen - - di!  
Heav - en - ly Spir - it, in our hearts de - scand - - ing,-  
  
Spir - to del Nu - me so-vra noi di - scen - - di!  
Heav - en - ly Spir - it, in our hearts de - scand - - ing,-  
  
Spir - to del Nu - me so-vra noi di - scen - - di!  
Heav - en - ly Spir - it, in our hearts de - scand - - ing,-

ne av - vi - va al rag - gio del - l'e - ter - na lu - ce;  
Kin - dle of right - eous - ness the flame e - ter - nal;  
  
ne av - vi - va al rag - gio del - l'e - ter - na lu - ce;  
Kin - dle of right - eous - ness the flame e - ter - nal;  
  
ne av - vi - va al rag - gio del - l'e - ter - na lu - ce;  
Kin - dle of right - eous - ness the flame e - ter - nal;

pel lab - bro no - stro tua giu - sti - zia ap - pren - di.  
 Un - to our sentence truth and right-eous-ness lend - ing.

pel lab - bro no - stro tua giu - sti - zia ap - pren - di.  
 Un - to our sen-tence truth and right-eous - ness lend - ing.

pel lab - bro no - stro tua giu - sti - zia ap - pren - di.  
 Un - to our sen-tence truth and right-eous - ness lend - ing.

*Allegro.*  
*Amneris.*

Nu - mi, pie - tà del mio stra - zia - to  
 Pit - y, oh heav'n, this heart so sore - ly

*Allegro. (♩ = 120.)*

*pp*

co - re! Egli è in - no - cen - te, lo sal - va - te o  
 wound - ed! His heart is guilt-less, save him powr's su -

Nu - mi! Di-spe - ra - to, tremendo è il mio do-lo -  
 per - nall! For my sorrow is despair - ing, deep, un-bound

(sees Radamès, and exclaims)

re! re! (Radamès crosses with  
ed! guards, and enters the subterranean hall.)

**Ramphis.**

Spir - to del Nu - me so - vra noi di - scen - di!  
Heav - en - ly Spir - it, in our heart descend - ing!

Spir - to del Nu - me so - vra noi di - scen - di!  
Heav - en - ly Spir - it, in our heart de-scend-ing!

Spir - to del Nu - me so - vra noi di - scen - di!  
Heav - en - ly Spir - it, in our heart de-scend-ing!

tutta forza

**Amneris.**

morendo

Oh! chi lo sal - va? Mi sen - to mo - rir! ohi-mè! ohi-mè! mi sen - to mo - rir!  
Who, who will save him? I feel death approach, ah me! ah me! I feel death approach!

fz ppp

morendo col canto

**Ramphis.** (In the crypt.)

tonante

Ra-da - mès! Ra-da - mès! Ra-da - mès!  
Ra-da - mès! Ra-da - mès! Ra-da - mès! (from the crypt.)

ff

Tu ri - ve - la - sti del - la patria i se - gre - ti al - lo stra - nie - ro. Di -  
 Thou hast betray - ed of thy count - ry the secrets to aid the foe - man. De -

Amneris.

Allegro.

*a tempo**con impeto*Ah pie -  
Mer - cy!scol - pa - ti!  
fend thy-self!E-gli - ta - ce: Tra-di - tor!  
He is si - lent. Traitor vile!Chorus. Di-scol - pa - ti!  
De-fend thy-self!Tra-di - tor!  
Trai-tor vile!Di-scol - pa - ti!  
De-fend thy-self!Tra-di - tor!  
Trai-tor vile!

Allegro.(d=120.)

*pp**ff*tà! — e - gli è in - no - cen - te, Nu - mi, — pie -  
spare him, ne'er was he guilt - y; ah, — spare him, —

Ramphis.

tà, — Nu - mi, — piè - tà!  
heaven, ah, — spare his - life.

(in the subterranean hall.)

Ra - da -  
Ra - da -

mès! — Ra - da - mès! — Ra - da - mès! — Ra - da - mès! — Ra - da - mès!

*senza misura*

Tu di - ser - ta - sti dal cam - po il dì che pre - ce - dea la pu - gna.. Di -  
Thou hast desert - ed th'en-campment the very day before the com - bat.. De -

Amneris.

scol - pa - ti! E-gli ta - ce:— Tra-di - tor!  
fend thy-self! He is si - lent. Trai-tor vile!

*con impeto* Ah pie -  
Mer - cy,

**Chorus.** Di - scol - pa - ti! Tra-di - tor!  
De-fend thy-self! Trai-tor vile!

Di - scol - pa - ti! Tra-di - tor!  
De-fend thy-self! Trai-tor vile!

*ppp*

tà! ah! lo sal - va - te, Nu - mi, pie -  
spare him, save him, oh heav'n ah,— spare him,—

*p*

*dim.*

tà, Nu - mi, pie - fa!  
 heavn, ah, spare his life! Ramphis.

(from the crypt)

Ra - da -  
Ra - da -

mès! — Ra - da - mès! — Ra - da - mès! —  
mes! — Ra - da - mes! — Ra - da - mes! —

*senza misura*

tua fè vio - la - sti, al - la pa - tria sper - giu - ro, al Re, al - l'o - nor. Di -  
Hast broken faith as a trai - tor to country, to King, to hon - or. De -

**Amneris.**

Ah pie -  
Mer - cy

scol - pa - ti! E - gli ta - ce: - Tra - di - tor!  
fend thyself! He is si - lent. Trai - tor vile!

**Chorus.** Di - scol - pa - ti! Tra - di - tor!  
De - fend thy - self! Trai - tor vile!

Di - scol - pa - ti! Tra - di - tor!  
De - fend thy - self! Trai - tor vile!

*ppp*

*ff*

ta! Ah! lo sal - va - te, Nu - mi, pie - ta, Nu - mi, pie -  
 spare him! Save him, oh heav-en, ah heav'n, spare him, heav'n, spare his

dim.

*Poco ritenuto.*

tà!  
 life! **Ramphis.** *f*

Ra - da - mès, è de - ci - so il tuo  
 Ra - da - mès, we thy fate have de -

**Chorus.**

Ra - da - mès, è de - ci - so il tuo  
 Ra - da - mès, we thy fate have de -

Ra - da - mès, è de - ci - so il tuo  
 Ra - da - mès, we thy fate have de -

*Poco ritenuto.*

fa - - - to, de - gli in - fa - - mi la mor - te tu a -  
 cid - - - ed, of a trai - tor the fate shall be

fa - - - to; de - gli in - fa - - mi la mor - te tu a -  
 cid - - - ed, of a trai - tor the fate shall be

fa - - - to; de - gli in - fa - - mi la mor - te tu a -  
 cid - - - ed, of a trai - tor the fate shall be

*ff*

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to  
 thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to  
 thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to  
 thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

*ff*

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiu-so l'a - vel.  
 al - tar whose god thou hast de - rid - ed, Thou a sepulchre liv - ing shalt find.

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiuso l'a - vel.  
 al - tar whose god thou hast de - rid - ed, Thou a sepulchre liv - ing shalt find.

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiuso l'a - vel.  
 al - tar whose god thou hast de - rid - ed, Thou a sepulchre liv - ing shalt find.

*Più vivo.*

*ff string. ff*

Amneris.

A lui vi - vo - la tom - ba - oh! gl'in - fa - mi! nè di  
 Find a sep - ul - chre liv - ing Oh, ye wretches! ev - er

san-gue son pa - ghi giam - mai - e si chia - man mi - ni - stri del  
 blood-thirsty, vengeful, and blind, Yet who serve of kind heav - en the

Come prima.

(The Priests re-enter out of the crypt)

ciel!  
shrine!

Ramphis.

Ramphis:

Tra - di - tor!  
Trai - tor vile!

Chorus:

Tra - di - tor!  
Trai - tor vile!

Tra - di - tor!  
Trai - tor vile!

Tra - di - tor!

Amneris. (confronting the Priests.)  
*molto accentato.*

Sa - cer - do - - ti: com - pi - ste un de - lit - to! Ti - gri in - fa - mi di sangue as - se -  
 Priests of I - sis, your sentence is o - dious! Ti - gers, ev - er ex - ult - ing in

tor!  
vile!

tor!  
vile!

tor!  
vile!

*Lo stesso movimento.*

*col canto*

*ff*

*ppp*

*a tempo, affrett.*

ta - te -  
slaugh - ter!

voi la ter - ra ed i

Nu - mi ol - - trag -  
gods all laws ye

*Poco mosso. (♩ = 120.)*

*m. s.*

gia - - te!  
out - - rage!

voi pu - ni - to chi col - pe non  
He is guilt-less, whose death ye de -

Amneris.

(to Ramphis)

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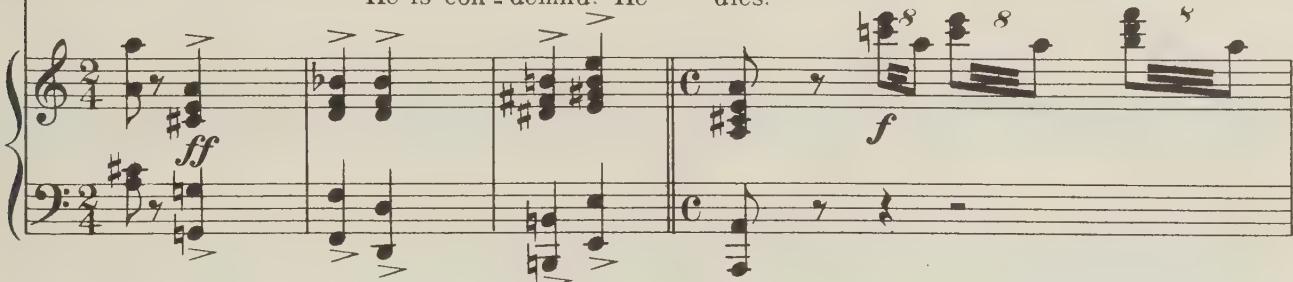
ha!

vise!

Ramphis.

Sa - cer - do - te: que - st'u o - mo che uc -  
Priest of I - sis, this man whom youÈ tra-di - tor!  
He is con-demn'd!mor - rà!  
He dies!

Chorus.

È tra-di - tor! mor - rà!  
He is con - demn'd! He dies!È tra-di - tor! mor - rà!  
He is con - demn'd! He dies!ci - di, tu - lo sai - da me un gior - no fu a - ma - to - L'a - na - te - ma d'un  
mur - der, Well ye know, in my heart I have cher - ish'd: May the curse of aco - re stra - - - zia - - to col \_\_\_\_\_ suo  
heart whose hope has per - - ish'd Fall \_\_\_\_\_ on

san-gue su te ri - ca - drà!  
him who mer - cy de - nies!

Ramphis.

Chorus.

È tra-di - tor!  
He is con-demnd!

È tra-di - tor! mor -  
He is con-demnd! He

È tra-di - tor! mor -  
He is con - demnd! He

Sostenuto.

*frase larga*

Voi - la ter - ra ed i Nu - mi ol - trag - gia -  
All - the laws - of the earth and gods ye out -

rà!  
dies!

mor -  
re -

rà!  
dies!

mor -  
ré -

rà!  
dies!

mor -  
re -

Sostenuto.

*frase larga*

te voi pu ni - te, pu ni - te chi -  
rage! He is guilt - less, is guilt - less, whose

rà!  
call!

rà!  
call!

rà!  
call!

## Mosso.

col - pe non ha. Ah no, ah no, non è, non  
death ye de - vise! Ah no, ah no, not he, not

È tra - di - tor! mor - rà! mor - rà!  
A trai - tor's death he dies! He dies!

È tra - di - tor! mor - rà! mòr - rà!  
A trai - tor's death he dies! He dies!

È tra - di - tor! mor - rà! mor - rà!  
A trai - tor's death he dies! He dies!

Mosso. (♩ = 160)

è, ah no, non è, no, no, non è tra - di -  
 'he, ah no, ah no, no, no, no tra - tor is  
 È tra - di - tor! è tra - di - tor! mor -  
 He is con - demn'd! He is con - demn'd! He  
 È tra - di - tor! è tra - di - tor! mor -  
 He is con - demn'd! He is con - demn'd! He  
 È tra - di - tor! è tra - di - tor! mor -  
 He is con - demn'd! He is con - demn'd! He

tor, ah no, ah no, non è tra - di - tor, ah no, ah no,  
 he, ah no, ah no, no tra - tor is he, ah no, ah no,  
 rà! è tra - di - tor! mor - rà, mor - rà! è tra - di -  
 dies! He is con - demn'd! He dies, he dies! He is con -  
 rà! è tra - di - tor! mor - rà, mor - rà! è tra - di -  
 dies! He is con - demn'd! He dies, he dies! He is con -  
 rà! è tra - di - tor! mor - rà, mor - rà! è tra - di -  
 dies! He is con - demn'd! He dies, he dies! He is con -

non è \_\_\_\_\_ tra - di - tor-pie - tà! pie - ta! pie - ta! pie - ta!  
no trai - - - - - tor is he, ah spare! ah spare! ah spare! ah spare!

tor! mor - rà, mor - rà! è tra - di - tor! mor - rà, mor -  
demn'd! He dies, he dies! He is con-demn'd! He dies, he

tor! mor - rà, mor - rà! è tra - di - tor! mor - rà, mor -  
demn'd! He dies, he dies! He is con-demn'd! He dies, he

tor! mor - rà, mor - rà! è tra - di - tor! mor - rà, mor -  
demn'd! He dies, he dies! He is con-demn'd! He dies, he

*dim. sempre*

(Exeunt Ramphis and Priests)

rà!  
dies!

Trá - di - tor!  
Ay, he dies!

rà!  
dies!

Trá - di - tor!  
Ay, he dies!

rà!  
dies!

Trá - di - tor!  
Ay, he dies!

*pp*

Bass clef. Four measures of music. The lyrics are:

tra - di - tor!  
He shall die!

Amneris.

G clef. Four measures of music. The lyrics are:

Em - pia raz - za! a - na-te-ma su  
Im - pious priest-hood! curs-es light on ye

tor!  
die!

tor!  
die!

tor!  
die!

Fifteen measures of music. The lyrics are:

voi!  
all!

la ven - det - ta del ciel, del ciel — scen - de -  
On your heads heav - en's ven - geance, ven - geance will

rà! a - na - te - ma su voi!  
fall! curs - es light on ye all!

(exit wildly)

*fz*

*tutta forza* *fz*

*fz*

*fz*

*secca*

## Scene and Duet. Last Finale.

Aïda and Radamès—Amneris and Chorus.

**SCENE II.** The scene is divided into two floors. The upper floor represents the interior of the Temple of Vulcan, resplendent with gold and glittering light. The lower floor is a crypt. Long arcades vanishing in the gloom. Colossal statues of Osiris with crossed hands support the pillars of the vault. Radamès is discovered in the crypt, on the steps of the stairs leading into the vault. Above, two priests are in the act of letting down the stone which closes the subterranean apartment.

Lo stesso movimento. ( $\text{♩} = 80$ )

Piano.

Radamès.      *voce cupa*

La fa - tal pie - tra so - vra me si chiu - se -  
The fa - tal stone up - on me now is clos - ing -

morendo

Ec - co la tom - ba mi - a.  
Now has the tomb engulph'd me.

Del dì la lu - ce più non ve -  
I nev - er - more the light shall be -

drò.  
hold:

Non ri - ve - drò più A - i - da.  
Ne'er shall I see A - i - da.

*dolcissimo*

A - i - da, o - ve sei tu? Pos - sa tual - me - no vi - ver fe -  
A - i - da, where now art thou? What-e'er be - fall me, may'st thou be

li - ce e la mia sor - te or - ren - da sem-pre i-gno - rar! Qual  
hap - py, ne'er may my fright - ful doom reach thy gen - tie ear. What

ge - mi - to! U - na lar - va -  
groan was that! 'Tis a phantom -

u - na vi - some vi - sion  
dread

No! No! for - ma u - ma - sure that form - nace is  
que - sta - hu - man!  
Ciel! Heavy'n! A-

Aïda:

Son i - o!  
'Tis I, love!

(in the utmost despair)

i - da!  
i - da!

Tu?  
Thou?

in que - sta tom - ba?  
with me here bu - ried!

Andante. ( $\text{d} = 63$ )

Aïda. (sadly.)

Pre-sa-go il co-re del - la tua con-danna, in questa tom - ba che per te s'a  
My heart for-bod-ed this thy dread-ful sentence, And to this tomb, that shuts on thee its

*con passione*

pri - va io pe - ne - tri - ai fur - ti - va - e qui lon - ta - na da o - gniu - ma - no  
port-al, I crept un-seen by mor-tal. Here, far from all, where none can more be -

*dolce largo allarg.**morendo**Poco meno.*

sguardo nel - le tue braccia de - si - ai mo - ri - re.

hold us, clasp'd in thy arms I am re-solv'd to per-ish. Radames, *con passione*

Mo - rir! si pu - rae  
To diel so pure and  
*Poco meno. ( $\text{d} = 60$ )*

*espressivo.*

bel - la!      mo - rir!      per me dà - mo - re -  
 love-ly!      For me -      thy-self so doom-ing -  
 de-glan - ni tuo i nel  
 In all thy beau - ty

*pp*

*dolciss. senza string.*

fio - re, de-gl'an - ni tuo i nel fio - re fug - gir la vi -  
 bloom - ing, in all thy beau - ty bloom - ing Fade thus for ev -

ta!  
 er!

T'a - vea il cie - lo per l'a - mor cre - a - ta, ed io fuc -  
 Thou whom the heav'n s a - lone for love cre-at - ed, But to des -

*con espressione**dim.**con grazia dolciss.e legato*

ci - do per a-ver - tia-ma - ta! No, non mor - rai! trop - po t'a - mai! trop - po sei bel -  
 troy thee was my love then fat - ed! Ah, no, those eyes so clear I prize, for death too love-ly

Aïda.

(as in a trance)

Andantino.

*dolciss.*

Ve - di? - di mor-te lán-ge - lo  
Seest thou, where death, in an-gel-gui-se,

là!  
are!

Andantino. (♩ = 80)

radian - te a noi s'ap - pres - sa \_\_\_\_\_  
In heav'n-ly ra-diance beam-ing, \_\_\_\_\_

ne ad - du-ce a e - ter - ni gau - dii  
Would waft us to e-ter-nal joys,

sov-ra i suoi van - ni d'òr.  
On golden wings a - bove?

Già veggo il ciel di - schiuder - si  
See, heaven's gates are o - pen wide,

i - vi o - gni af - fan - no ces - sa, - i - vi co - min - cia lè - sta - si  
Where tears are nev - er stream - ing, Where on - ly joy and bliss a - bide,

*dim.*

*dolciss.*

d'un im-mor-ta-le a - mor, co - mincia l'e - sta-si d'un  
And nev-er - fad-ing love, Where joy and bliss a-bide, And

*dolciss.*

*rall. Lo stesso movimento.*

im-mor-ta - le a - mor.  
nev-er - fad - ing love.

**Priestesses.**  
SOPRANO.

**TENOR.**

**Priests.**

**BASSES.**

Chorus in the Temple.

*Lo stesso movimento. (♩ = 80)*

*col canto*

Tri-ste can-to!  
 Doleful chanting!  
 Il no-stro in - no di  
 It is our death-chant re-

Il tri-pu - dio dei sacerdoti.  
 Of the priests 'tis the in-vo-cation.

Fthà, \_\_\_\_\_ del mon - - - do spi-ri-to a - ni - ma-  
 Phthà, \_\_\_\_\_ that wak - - - est, in all things breathing

mor-te. — (trying to displace the stone closing the vault)  
 sounding. —

Nè le mie for-ti brac-cia smuo-ve - re ti po - tran - no, o fa-tal  
 Can-not my lus-ty sin-ews move from its place a mo - ment this fa-tal

tor, \_\_\_\_\_ noi t'in-vo-  
 life, \_\_\_\_\_ lo! we in-

noi t'in-vo-  
 lo! we in-

noi t'in-vo-  
 lo! we in-

sf ppp

In-van!  
In vain!

Tut - to è fi-  
All, all is

pie-tra!  
stone!

chia - mo, t'in - vo -  
voke thee, we in -

chia - mo, t'in - vo -  
voke thee, we in -

chia - mo, t'in - vo -  
voke thee, we in -

*pp*

*p* *tr*

*dim.*

ni-to sul-la ter - ra per noi. — O ter-va ad-  
o-ver, hope on earth have we none. — (with sad resignation) Fare-well, oh

Meno mosso.

È ve - ro! è ve - ro!  
I fear it! I fear it!

chiam, t'in - vo chiam.  
voke, we in - voke.

t'in - vo chiam.  
we in - voke.

chiam, t'in - vo chiam.  
voke, we in - voke.

*tr*

Meno mosso. (♩ = 60)

ten.

di-o; ad-di-o val-le di pian-ti, — so-gno di gau-dio che in do-lor sva-  
earth, fare-well thou vale of sor-row, Brief dream of joy con-demn'd to end in

*ppp*

nì — A noi si schiu-de, si schiu-de il ciel, — si schiu-de il  
woe; To us now o-pens, now o-pens the sky, — now opens the

*pp*

ciel e l'al-me er-ran - ti vo-la-no al rag-gio dell' e-ter-no  
sky, an end-less mor - row Un-shad-ow'd there e-ter-nal-ly shall

*dolciss.*

di.  
glow.  
*Radames.*

*morendo* O ter-ra ad-di-o;  
Farewell, oh earth,

O ter-ra ad-di-o; ad-di-o val-le di pian-ti, — so-gno di  
Farewell, oh earth, fare-well, thou vale of sor-row Brief dream of

*ppp*

a noi si schiu - de,  
 To us now o - pens,  
 gau - dio che in do - lor \_\_\_\_\_ sva - nì, \_\_\_\_\_ a noi si  
 joy con - demnd to end \_\_\_\_\_ in woe, \_\_\_\_\_ To us now  
 si schiu - de il ciel,  
 now opes the sky,  
 schiu - de, si schiu - de il ciel, ciel, \_\_\_\_\_ si schiu - de il  
 o - pens, now o - pens the sky, \_\_\_\_\_ now opes the  
 si schiude il ciel, a noi si schiude il  
 now opes the sky, to us now opes the  
 ciel e l'al-me er-ran - ti vo-lano al rag - gio dell' e - ter - no  
 sky, an end-less mor - row Un-shad-owl'd there e - ter-nal - ly shall

## Come prima

Chorus.

ciel.  
sky.  
dì.  
glow.

SOPRANO. *f*

TENOR. *f*

BASS. *f*

*Im - men - so\_ Fthà, noi t'in - vo chiam, noi t'in - vo -*  
*Al - might - y Phthà, thee we in - voke, thee we in -*

*Im - men - so\_ Fthà, noi t'in - vo chiam, noi t'in - vo -*  
*Al - might - y Phthà, thee we in - voke, thee we in -*

*ah! Ah!* *rinf.* *si now schiu - - -*  
*ah! Ah!* *rinf.* *si now schiu - - -*

*chiam, t'in - - - vo - chiam,*  
*voke, we in - - - voke,*

*chiam, t'in - - - vo - chiam,*  
*voke, we in - - - voke,*

*chiam, t'in - - - vo - chiam,*  
*voke, we in - - - voke,*

*pp* *tr* *3* *pp* *tr* *3* *pp* *tr* *3*

*dim.*

*pp*

## Come prima.

de  
pensil  
theciel.  
sky.O ter - raad -  
Fare - well, oh*Amneris* (appears habited in mourning, and throws herself on the stone closing the vault.)*pp*de  
pensil  
theciel.  
sky.O ter - raad -  
Fare - well, oht'in  
we

vo - chiam!

t'in  
we

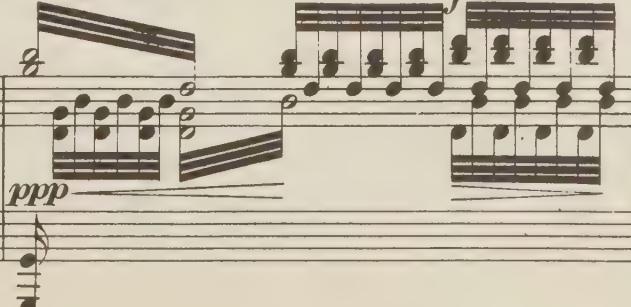
vo - chiam!

*Come prima. (D=62.)*

di - o, ad - di - o val - lè di pian - ti,- so - gno di  
earth, fare - well, thou vale\_ of sor - row,- Brief dream of  
(suffocated with emotion.)

Pa - ce t'implo - ro.  
Peace ev - er-last - ing.

di - o, ad - di - o val - lè di pian - ti,- so - gno di  
earth, fare - well, thou vale\_ of sor - row,- Brief dream of



gaudio che in do-lor sva-nì,-  
 joy condemn'd to end in woe;  
 a noi si schiude, si schiu - de il  
 To us now o - pens, now o-pens the  
 sal-ma a-do-ra-ta,-  
 Oh, my belov-ed,

gaudio che in do-lor sva-nì,-  
 joy condemn'd to end in woe;  
 a noi si schiude, si schiu - de il  
 To us now o - pens, now o-pens the

*pppp*                      *un poco cresc.*

ciel, si schiude il ciel e l'alme erran - ti vo-la-no al  
 sky, now opes the sky, an end-less mor - row Unshadow'd

I - si pla-ca-ta,  
 I - sis re-lenting,              I - si pla -  
 I - sis re -

ciel, si schiude il ciel e l'alme erran - ti vo-la-no al  
 sky, now opes the sky, an end-less mor - row Unshadow'd

*f*                      *ppp*

## Chorus.

rag - gio del-le-ter-no dì,- il ciel,- il ciel,-  
 there e - ter-nal-ly shall glow,- the sky,- the sky,  
 ca - ta ti schiu - da il ciel!  
 lent-ing greet thee on high!

rag - gio del-le-ter-no dì,- il ciel,- il ciel,-  
 there e - ter-nal-ly shall glow,- the sky,- the

Noi t'in - vochiam,  
 Thee we in - voke,  
 Noi t'in - vochiam,  
 Thee we in - voke,

f ppp

si schiude il ciel, si schiude il ciel,  
 now opes the sky, now opes the

ciel, si schiude il ciel, si schiude il ciel,  
 sky, now opes the sky, now opes the

im - men - so Fthà,  
 al - might - y Phthà,  
 im - men - so Fthà,  
 al - might - y Phthà,

im - men - so Fthà!  
 al - might - y Phthà!  
 im - men - so Fthà!  
 al - might - y Phthà!

(falls and dies in the arms of Radamès.)

Amneris. *ancora più piano*

ciel.-  
sky.-

Pa - ce t'implo - ro,  
Peace ev-er-last-ing,

pa - ce t'implo - ro,  
peace ev-er-lasting,

ciel.-  
sky.-

(Curtain slowly descends.)

*ppp*

Amneris.

pa-ce, pa-ce, pa - ce!  
ev-er - lasting peace!

Im - men - so Fthà!  
Al - might - y Phthà!

Im - men - so Fthà!  
Al - might - y Phthà!

End of Opera.



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